Thomas A. Edison on the Future of Moving Pictures

THE NEW YORK

DRAMATIC MIRROR

JUNE 14, 1911

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BLANCHE BATES

"Concerning the 'Star' Play" by Jules Eckert Goodman

VIOLET DALE

KATHERINE KAELRED

GEORGE MAC FARLANE DE WOLF HOPPER
IN "PINAFORE"

EUGENE COWLES ALICE BRADY LOUISE CUNNING ARTHUR ALDRIDGE
IN "PINAFORE"

LOUISE LE BARON
AS "CARMEN"

THE DRAMATIC MIRROR COMPANY
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Edward Harrigan.

THE death of EDWARD HARRIGAN brings newly to realization the quick changes in metropolitan life and the mutations of dramatic amusement. Thirty years ago HARRIGAN was a name to conjure with. Now his former note is but remembered by old theatregoers who had joy in his creations.

When HARRIGAN transferred to the local stage the characters of the lower East side and won a wider than a local fame, New York was a city unlike the present metropolis. The *locale* of HARRIGAN's plays was then a neighborhood in which the more homely Irish and the negroes, with an admixture of Germans, furnished excitements of the sort that gave color to his cruder drama. Now it is the hive-like home of half a dozen contrasting nationalities, at least one of which, with Yiddish for speech, has its own theatres and drama, colored perhaps by local life and conditions, yet in a manner exotic at that.

HARRIGAN's fame grew, as his ambition expanded, until uptown he was catering to a cosmopolitan theatre public, though to the last he adhered to the elemental dramatic matters which from the first characterized his plays. At the height of his success New York still was comparatively a homogeneous city, most of whose resident theatre-lovers might find amusement in his *genre* work. But taste changed as the city grew with divers new elements of humanity and as native dramatic art broadened, until even so clever a man as HARRIGAN could find no public for his particular creations, though an artist he remained to the last, and to the last, before his retirement, he always found acceptance as an actor.

It was not all HARRIGAN in those days, however, though HARRIGAN's was the genius that formed and directed his plays, while it discovered or developed or associated those who peopled his drama. Linked with his name were the names of HART, gifted but erratic, a comedian who misinterpreted his partner's place in their little economy and unwisely left the connection to his own misfortune; ANNIE YEAMANS, who still is an active element of comedy on this stage; JOHN WILD, inimitable in his impersonations of colored characters; HARRY FISHER, and the rest, not to forget MARK HANLEY, whose managerial skill had much to do with the prosperity of the ventures; or DAVE BRAHAM, whose melodies would put the average music of the same class to-day to shame.

HARRIGAN won not only theatregoers of the sort that might be expected to most enjoy plays of his making, but had friends and prophets in literature, for withal he himself had a literary faculty of no mean order. No less a man than WILLIAM DEAN HOWELLS, reviewing the vulgarities of the *genre* drama that preceded HARRIGAN, spoke of this creator in admiration. "So it was many long years later when Mr. HARRIGAN came to the study of our low life in his delightful series of plays," said HOWELLS in 1896. "He studied it in the heyday of Irish supremacy, when Tammany had become almost purely Celtic, and he naturally made his heroes and heroines Irish. The old American b'hoy lingered among them in the accent and twist of an occasional bar-keeper, but the brogue prevailed, and the high-shouldered, sidelong carriage of the Americanized bouncer of Hibernian blood. The treatment, however, was still romanticistic, though Mr. HARRIGAN is too much of a humorist not to return suddenly to nature, at times from the most exalted regions of 'imagination.' He loves laughing and making laugh, and that always saved him when he was in danger of becoming too grand, or fine, or heroic. He had moments when he was exactly true, but he allowed himself a good many friendly freedoms with the fact, and the effect was not always that of reality.

"It seemed to me that so far as I could get the drift of a local drama in German which flourished at one of the East-side theatres a Winter ago, that the author kept no more faithfully to life than Mr. HARRIGAN," continued Mr. HOWELLS, "and had not his sublime moments of absolute fidelity. In fact, the stage is almost as slow as criticism to perceive that there is no other standard for the arts but life, and it keeps on with the conventional in motive even when the matter is honest, apparently in the hope that by doing the falsehood often enough it will finally affect the witness like a fresh verity. It is to the honor of the stage, however, that it was first to recognize the value of our New York low life as material; and I shall always say that Mr. HARRIGAN, when he was not overpowered by a tradition or a theory, was exquisitely artistic in his treatment of it. He was then true, and, as TOLSTOI has lately told us, to be true is to be moral."

And though this is praise indeed of a man whose beginnings were in the lowliest walks of drama, it is truth, for HARRIGAN was master of the life he portrayed in his period, and his name and work are part and parcel of American dramatic development.

Edison and the Pictures.

THE MIRROR this week adds to its series of interviews one with the wizard of Menlo Park, THOMAS A. EDISON, who turned from his endless laboratory work to talk on the future of motion pictures. Mr. EDISON was far immersed in experimental work on the phonograph, which he has been developing for twenty-five years, and which under his magic hand promises yet to play a greater part than has thus far been assigned to it in public amusement.

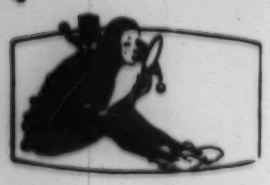
Mr. EDISON believes the possibilities of the motion picture are almost unlimited. He holds that ultimately it will greatly supplement the art of printing in the diffusion of knowledge; that it will, in fact, be used for teaching many of the elementary subjects. He very aptly suggests the quick interest it may give to children in the study of geography and related subjects, and holds that in this use it can be made to impart as clear ideas of places and peoples as might be gained by travel and actual contacts. And he instances other educational fields in which it is found to be employed to great advantage.

Mr. EDISON believes that as a device purely for amusement the motion picture is bound to develop amazingly. "Pictures that were viewed with absorbing interest three years ago would hardly be tolerated now," he says, and he is right. The artistic development of motion pictures within a short time has been a matter for wonder, and it is admitted on all sides that the critical attention given to this branch of amusements by THE MIRROR has in no small measure been responsible for the advance in the quality of the work shown.

Moreover, though Mr. EDISON does not touch this phase of the subject, the development of motion pictures in mere volume is amazing. And yet it does not seem to keep in advance of a public demand both here and abroad. In foreign countries, in fact, the development is so significant that it steadily attracts the attention of United States consular agents, who comment upon the phenomenon.

The great inventor of Menlo Park speaks with the knowledge born of assurance in achievement when he says that the public of the future may enjoy the work of the greatest actors through an adequate representation by motion pictures in conjunction with the phonograph. This development from the crude "talking pictures" of to-day may come, and if it does it will in a measure revolutionize amusements.

This generation, like generations that preceded it, knows nothing of the great actors of the past beyond the details of critical record, which varies with the individuality of the critic, and is colored by personal likes or dislikes. If the motion picture of the future can present the great actors of the future, with all their characteristics even to tones of the voice, the actor's art will then no longer be considered an ephemeral thing.



THE USHER

THE changes in conception and detail that may be found necessary even by so adept a writer as Sir William Gilbert were manifest in his Patience, which was conceived as a satire, not upon the aesthetic craze, but upon that type of Anglican clergyman already exploited by Thackeray in his Charles Honeyman, and by Gilbert himself in his "Bab Ballad" of "The Rival Curates."

In the original draft of the manuscript Reginald Bunthorne and Archibald Grosvenor were two clergymen belonging to adjoining parishes, as in the ballad, and the Rev. Mr. Bunthorne was attended by a team of enthusiastic lady worshippers, who had been fascinated by the lamblike meekness of his demeanor. Discovering, however, that Mr. Grosvenor was even meeker than Mr. Bunthorne, this body of devotees, with the single exception of Lady Jane, transferred their affections to Mr. Grosvenor.

Thereupon the wrathful Mr. Bunthorne commissioned Lady Jane to inform Mr. Grosvenor, in the fiercest and most uncompromising terms, that unless he abandoned at once his blameless attitude and become a reckless and unconventional renegade, holding the broadest possible views of his duties as a clergyman, the consequences to him would be of the most painful and humiliating description.

Lady Jane faithfully and successfully discharged this mission (entrusted in the ballad to the sexton and the beadle), and Mr. Grosvenor, who had no real sympathy with an attitude forced upon him solely by an overwhelming sense of duty, acceded joyfully to Bunthorne's requirements, satisfying his conscience with the excuse that his wholesale violation of clerical proprieties was the effect of an irresistible force majeure.

A body of dragoons meanwhile endeavored in vain to divert the attention of the ladies from the fascinating curates, until they at last determined to take orders, when they carried everything before them.

But when Mr. Gilbert had gone thus far, a difficulty presented itself to his mind. Perhaps he remembered the clerical outburst which had been provoked by Dickens' Stiggins and Thackeray's Honeyman.

"At all events, I became uneasy," he says, "at the thought of the danger I was incurring by dealing so freely with members of the clerical order, and I felt myself crippled at every turn by the necessity of protecting myself from a charge of irreverence. So I cast about," he explained afterward, "for a group of personages who should fit more or less neatly into the plot as already devised, and who should allow me a free hand in making them amusing to my audiences. At that time the so-called 'aesthetic craze' was just becoming popular, mainly owing to the late Mr. Du Maurier's admirable pictorial satires in *Punch*. As I lay awake one night, worrying over the difficulties that I had prepared for myself, the idea suddenly flashed upon me that if I made Bunthorne and Grosvenor a couple of yearning 'aesthetics' and the young ladies their ardent admirers all anxieties as to the consequences of making them extremely ridiculous would be at once overcome. Elated at the idea, I ran down at once to my library, and in an hour or so I had entirely rearranged the piece."

♠

Gilbert gave a droll account of his first meeting with Sullivan. It was during a rehearsal of one of his own pieces entitled, Ages Ago. At that time he was engaged upon The Palace of Truth. One of the characters—Zoram—is a musical impostor.

Gilbert, by the way, was always unable to whistle an air in tune. In telling the story himself he said, "I was obliged to make Zoram express his musical ideas in technical language, so I took up my Encyclopædia Britannica, and turning to the word 'harmony,' selected a sentence and changed it into sounding blank verse. Curious to know whether this would pass muster with a musician, I said to Sullivan (who happened to be present at the rehearsal), 'I am pleased to meet you, Mr. Sullivan, because you will be able to settle a question which has just arisen between Mr. Clay and myself. My question is whether when a musician who is master of many instruments has a musical theme to express, it is as perfect upon the simple tetrachord of Mercury, in which there are, as we all know, no diatonic intervals whatever, as upon the more elaborate disdiapason, with the familiar chords and the redundant note, which I need not remind you embrace all the single, double and inverted chords.' Sullivan reflected for a moment, then asked me to oblige him by repeating my question. I did so, and he replied that it was a very nice point, and he would like to think it over before giving a definite answer."

There is no record that Sullivan ever answered the question.

♠

That Los Angeles has grown to be a remarkable city for amusements is evident.

"Los Angeles continues to be the marvel of theatrical men from elsewhere," says the *Graphic*, of that city, "because of the amusement-loving crowds that frequent the local houses. At present this city has two first-class theatres where the schedule of prices ranges from 50 cents to $2, irrespective of the Auditorium. Besides, there are two stock houses, a musical comedy theatre, giving high-class entertainments, two popular-priced vaudeville houses, three still cheaper places of the same general character, and two smaller musical comedy or burlesque theatres.

"Add the multifarious moving picture shows and the cheapest of the variety houses and it may be readily believed that the daily attendance is enormous. It has been estimated that Los Angeles contributes upward of $20,000 a day or in excess of $600,000 a month for its amusements of the nature outlined."

♠

The production in London by Laurence Irving of a melodrama, The Life and Adventures of Margaret Catchpole, based on the adventures of that strenuous woman, brings to the mind of J. J. McCloskey, the old-time actor and dramatist, a strange experience with what seems to have been the same play.

"In 1850," says Mr. McCloskey, "I was in the company of C. R. Thorne, Sr., in San Francisco. Among the dramas played was Margaret Catchpole, the Female Horse Thief. We went to Australia, and in Sydney underlined this play for production.

"The day following the announcement of the play," continues Mr. McCloskey, "a man called at the theatre and inquired for the manager. He had the aspect of a clergyman, and with tears in his eyes implored Mr. Thorne to take the name of Catchpole off the bill. His family were respectable descendants of the original Margaret Catchpole, who for her exploits in and about London had been sent to Botany Bay generations before.

"Mr. Thorne granted his request," says Mr. Closkey, "and we didn't play Margaret Catchpole."

♠

When the management of the American Theatre, Spokane, Wash., announced that mothers with babes in arms would be provided with complimentary tickets at the opening performance of Salomy Jane, it reckoned without its host. And "host" is used advisedly.

More than 300 babies were in attendance, and they took possession. The management offered to refund the money of those afflicted with "nerves."

Not a line in the play got beyond the orchestra. As the final curtain fell and the orchestra swung feelingly into "Home, Sweet Home," Manager Hoppe turned to his chief adviser, Mr. Milligan, and whispered: "You say it!"

Rauch, White Plains, N. Y.

Hazel Dawn E. W. Sells Nannie Tout Jack Henderson Dorothy Sells Mrs. Sells.

AN AFTERNOON TEA PARTY AT NORTH CASTLE FARMHOUSE, ARMONK, WESTCHESTER COUNTY, N. Y.

CONCERNING THE "STAR" PLAY

BY JULES ECKERT GOODMAN

NOT LONG AGO a young dramatist was asked by a prominent actor to write him a play.

"I have no play that seems at all adaptable to your use," frankly confessed the playwright.

"Of course not," responded the actor with supreme self-confidence, "that's why I want you to write one especially for me."

"Just what sort of a play?" queried the dramatist.

"Well," returned the actor, "I've never had a chance to show the real scope of my talent. Now I want to show them what I can do. The play must be full of comedy and full of pathos. It must make them laugh themselves hoarse and cry themselves sick. It must have plenty of action and go straight to the point and yet be slow enough in spots to permit me to introduce my specialties. And it must have a—a—biff! And there you got them! Oh yes," he added by way of afterthought, "it must be written in Irish dialect."

The above is interesting for several reasons. In the first place it illustrates to what absurd lengths a dramatist may sometimes be expected to go and on rare occasions tries to go, in order to write what is known as a "star" play. Contra, it is doubly interesting in showing how far away from the old "star" play we are getting, the really big actors nowadays preferring wisely to take plays that may not have been written primarily for them.

There is no lure quite so insidious and at the same time so fascinating to the young or beginning dramatist as the writing of a play for some "star." To get a chance at such a goal there is scarcely any length to which he will not go. For there is nothing more negative than to be an unproduced dramatist: he is an anomaly and a joke. So your young man comes into the field with this dread in one hand and a pack of ideals in the other. He also carries probably a few choice "masterpieces," the work of several years, which have been heaped with the encomiums of overkind friends.

He gets his first real jolt when he discovers that there is a market for plays and that on that market "masterpieces" such as his are to be had in all shelf-worn variety. It sometimes takes him years to come to a realization that he must fit himself to conditions instead of trying to create conditions to fit himself.

Naturally in such a state, after many discouraging and weary years, he becomes obsessed with the one idea of being "produced." It becomes a goal, almost a fetich. At last he gets some actor perhaps interested; and the actor more out of kindness than faith asks him to write a play. He seizes the opportunity and right there he learns more about playwrighting than he ever knew before. Most of it is bad knowledge, but it all helps in the line of experience.

White, N. Y.

JULES ECKERT GOODMAN

In order to fit his play to his "star" he distorts values. He throws into prominence the unimportant and all but obliterates the sequential. He stoops to common buffoonery or cheap sentimentality as the case may be. He does anything and everything that is suggested. At last he comes to rehearsal. There his play is twisted some more until whatever proportion it once had is quite lost. And finally comes the night of production, the night he had dreamed of for years, and now he recognizes that the awful monstrosity being played in front of him is the distance which he has gone from his ideals and his "masterpieces."

Happily this sort of thing is becoming less and less frequent. Not only has the play without a star become increasingly popular and financially successful, but the prominent actors themselves now realize that the best play in which to "star" is a play that stands frankly on its own merits merely as a play, and not as a "vehicle." In other words the ideal play to-day is the play which shows a cross-section of life. Naturally one or more figures must and do stand out, and therein lies the logical and real "star" part.

This does not mean, nor is it intended to signify, that plays written for stars are necessarily unworthy. It only means that a play to be truly effective to-day must be bigger than a mere "star" play of ten years ago. There is, for example, scarcely a play of Ibsen which has not been used as a vehicle for some prominent actor. And what wonderful vehicles they have proved! Yet can you imagine the author of Ghosts calmly sitting down with the directions given at the beginning of this article and writing a play for Mr. So-and-So?

There has been a great deal of comment the last few years on the so-called "star system." Personally I feel that the "star system" is beneficial, almost essential, that is, as long as it is sensibly directed. One fact that is too often overlooked is that primarily we go to the theatre to see acting. Otherwise plays might be read. It is the living, acting presentation that gives the theatre its whole *raison d'etre*. This being so, it is inevitable that certain actors must reach prominence and obtain a following. Nor is this prominence reached merely by native ability, but also by personality. Personality is the tremendously compelling note both in the play and the presentation. Consider for a moment how much of Barrie comes out from his plays. It is the Bernard Shaw behind his plays that makes his work so attractive. In acting, how much does that tender, exquisite personality of Mr. Warfield enhance his remarkable gifts as an actor. Miss Marlowe, great artist that she is, still calls up one of the most charming and beautiful personalities on the stage. Behind all truly great work there is this element of personality.

Therefore, the "star" is not only natural but inevitable. And when "stars" assume big plays the combination is ideal. It is only when plays are made to order that the danger arises. Here and there a man will succeed; but the rule is that if the combination prove a success, it is the success of "star" and not of play. The dramatist may hope for little recognition beyond a monetary one. In fact it often proves a downright detriment to his reputation, one that sometimes takes years to live down. It is far better to write your play with no one in mind, and then if it is right you will find in it a part big enough for some prominent actor, and the really big artist will like it all the better.

Jules Eckert Goodman

AROUND THE WORLD TOUR.

The Great Jansen All American company is making a tour of the world. The company is under the direction of Vic Hugo, proprietor of the Majestic and People's Theatres, Cedar Rapids, Iowa. Charles Hugo, also manager of the Great Nicola company, is the manager of this attraction with Felix Blei as business manager in advance of the company. The company consists of the Great Jansen, De Hollis and Valora, Musical Story, Daisy Thorne, Edna Herr, the Six Adairs, Charles H. Lundy, and the Iowa Trio. Fifty tons of scenery and apparatus and electrical effects are carried with the show. The illusions are all from the London factory of Jansen and Le Roy. The season opened in Honolulu on May 31 at the Orpheum Theatre for ten nights. The show went from there to Yokohama, Japan.

AT THE THEATRES.

IRVING PLACE—LA VEDOVA ALLEGRA.

Operetta in three acts by Franz Lehar. Revived in Italian on June 7 by the Italian Comic Opera Company from Palermo. Raimondo Sarnella, manager.)

Anna Clavari ..... Amelia Bruno
Conte Danilo Danilowtsch ..... Guiseppe Merighi
Barone Mirko Zeta ..... Giolio Farri
Valencienne ..... Virginia Farri
Niegus Cancelliere ..... Ludovico Guidi
Camillo de Rostilon ..... Romeo Vinci
Visconti Cascada ..... Fausto Eleonore
Raul de San Brioche ..... L. Giorgi
Bogdanowitsch ..... S. Carbone
Silvana ..... E. Gabrielli
Kromm ..... L. Campeggi
Olga ..... M. Calagrande
Un Domestico ..... A. Salariano
Pritstchsch ..... L. Capeggi
Frashovia ..... T. Beccari
Lolo ..... A. Bronsini
Dodo ..... A. Attanasio
Frou-Frou ..... E. Fratta
Cio-Cio ..... A. Verdi
Margot ..... A. Oliveri
Ivan ..... G. Marino

Our old friend, The Merry Widow, returned last week in Italian garb and scored again. New York has now welcomed the operetta in three languages, English, German, and Italian, and it is almost certain that if it came to us in Chinese we would go to see it. The Merry Widow music and book is so well known that no one found difficulty in following the Italian denouement of the story, although a large part of the crowd which stormed the box office and later vigorously encored the favorite songs was not Italian.

The scenic equipment and costuming of the Italian production was incredibly shabby, being just sufficient to tell the story and adding not a bit to the charm of the production. Also the Merry Widow waltz, which has had no little share in popularising the opera, was nothing more than the ordinary ball room dance, for Amelia Bruno, the widow, is far too buxom to show much agility or lithesomeness. Miss Bruno, however, is a vocalist and actress of ability and in those respects was one of our best widows. Giuseppe Merighi, too, may claim a distinctive place in the list of Prince Danilos. Altogether the musical rendition was not inferior to the English or German musical production.

The Merry Widow was sung on Wednesday, Friday and Saturday evenings. The Geisha was presented on Thursday evening and Saturday matinee, and I. Saltimbanchi was the opening production on Tuesday night.

BIJOU—YOUTH.

Jugend, which had a long and successful run in Germany nearly twenty years ago, and which was subsequently done in New York at the Irving Place Theatre on Dec. 13, 1894, without much effect, was presented in English for the first time at the Bijou Theatre on June 8. The translation from Max Halbe's original play was done by Herman Bernstein.

Father Paul ..... Robert McWade, Sr.
Anna ..... Louise Woods
Amandus ..... David Manning
Gregory ..... H. H. McCollum
Hans ..... Pell Trenton
Marushka ..... Beatrice Mable

The second of the dramas selected for production by Julius Hopp, who is associated with the Wage Earners' League, met with little more success than the first. The audience, either through misunderstanding or natural perversion, insisted on taking matters lightly from the initial love scene to the final fatality, and at times circumstances justified their levity, although Max Halbe probably had no ambitions as a comic playwright when he wrote Jugend.

The drama is simply another academic discussion of the sex question, intellectually interesting, but emotionally as dead as a door-nail. As the stage is ordinarily expected to stir the emotions, the author in discarding that appeal may be expected to substitute logic which will strike the faculties agreeably. Reference to the plot will indicate that he failed.

Father Paul, a vicar who had lived through a pathetic romance in his own youth, adopted his niece, Anna, and an idiot boy, Amandus. To prevent Anna from falling into any such error as her mother's, Gregory exercised his rights as chaplain to impel her into a convent. Reacting from this nagging, Anna committed the very sin Gregory was warning her against, her lover being Hans, a prepossessing student from the university. Learning the unfortunate facts, Father Paul decided that Hans ought to finish his course and to fit himself to earn a livelihood before marrying the girl. At this point, Amandus, attempting in idiotic frenzy to shoot Hans, killed Anna instead.

The story betrays the hand of the workman at many points. He had a theme to present, and he cut his characters to suit it, no matter how unnatural he made them look. The action extended supposably over three or four days at the most, a period too brief to culminate in any such intimacy on the part of two children of seventeen and eighteen, respectively, who had never had similar adventures, and who had been brought up in respectable families. Anna's death, moreover, depended by no sort of logic on her sin. She was shot by Amandus, who was only an accident in her life, and his hatred for Hans was primarily an unreasoning fancy, quite undeserved by any treatment accorded the idiot by Hans. There is the weakest point in the argument: The conclusion is a *non sequitur*.

Had Herr Halbe cared to follow up his premises properly Hans would have married Anna then and there, and he would have become a grocer's clerk and she would have eked out their resources by getting a position as a telephone operator. Such events happen continually in American villages—if not in New York—and the next generation never knows anything about it. The sinners are fairly happy if their love stands the test of poverty—quite as happy as their scandalized neighbors think they ought to be. Of course it is rather flat and isn't etiquette at all; but it is much more sensible—if less melodramatic—than an idiot bent on destruction.

The acting is not a text upon which one wishes to dilate. The participants evidently had a consistent idea of what the play meant, but they performed their various parts more because they thought the characters would have acted something like that than because they themselves would have acted like that in similar circumstances. They were further handicapped by uncertainty in their lines, as well as by some very uninspired lines. The translation was frequently stodgy and even foolish. Who can imagine a youth in the hero's predicament pleading, "I didn't mean anything."

Robert McWade, Sr., was the only one in the whole cast who succeeded in lending much sincerity to his impersonation, but Max Halbe created a vicar with a curious simplicity of insight, considering the fact that Father Paul had a past, and Mr. McWade could hardly reconcile the two phases of the old gentleman's nature.

Louise Woods, a pretty actress, worked hard—even too feverishly—to draw an animated picture, but it was mostly work and little play.

David Manning, in the noisy character role, should rejoice in the applause of his generous audience.

Why the chaplain should be painted so darkly sanctimonious and bigoted, without a redeeming trait, one fails to understand. A villain who is villainous through admirable motives ought not to be so excessively disagreeable as H. H. McCollum's Gregory, because it discredits good sentiments—a treacherous proceeding on the didactic stage before wage earners who came to be uplifted. Mr. McCollum not only had the right idea; he had too much of it.

With youth, vitality, and grace an actor can get along even if he has not mastered all the tricks of the trade. Consequently Pell Trenton was agreeable to watch, particularly during his sentimental passages, although he has a habit of doing the acting only while he is speaking. It must be admitted, also, that his conduct was not such as to reassure the forlorn heroine on the score of his reliability. Hans looked like rather a forgetful boy, so far as broken hearts are concerned.

Marushka remained on the stage hardly long enough for the audience to guess whether it was a man or a woman.

The one setting was in excellent taste and appropriate style. As the action passes in the living room, it permits the actors to eat and drink, in season and out. Every act has at least one repast, which may be a satisfactory arrangement to hungry actors, but is rather tantalizing to spectators.

Although not a particularly valuable contribution to the season's drama, Youth is not so colorless as some of the year's productions. It at least gives a commentator something to talk about, much to criticize adversely, and a bit to commend.

Moffett, Chicago.

MARIE NORDSTROM

Leading Woman with the Robert Haines Stock Company

AT OTHER PLAYHOUSES.

LIBERTY.—Christie MacDonald closed her first season as a star at the Liberty Theatre Saturday night. The ocasion was marked by a display of enthusiasm on the part of the audience, which completely overcame the little star. She received a profusion of floral gifts. After the performance she entertained her entire company at a dinner on the stage. She will open again in The Spring Maid at the same place on Aug. 14.

PALISADES PARK.—The Aborn Comic Opera company opened an engagement at Palisades Park on the Jersey side of the Hudson, opposite 125th Street, Monday, their initial offering being Montgomery and Stone's old success, The Red Mill. Next week Robin Hood will be sung, to be followed by Little Johnny Jones on June 19 and by Mlle. Modiste on June 26.

COLUMBIA.—James Morton and Frank Moore in The Merry Whirl opened at the Columbia Monday for a Summer's run. This is one of the best burlesques on the wheel and played a Summer's engagement at the New York Theatre last season.

METROPOLIS.—Beulah Poynter's dramatization of Mary J. Holmes's novel, "Lena Rivers," was presented at the Metropolis Theatre as last week's attraction of the Cecil Spooner Stock company. In the title-role Miss Spooner scored as heavily as usual. For stage business, which carries with her audience.

(*Continued on page* 10.)

THE MATINEE GIRL

WHITE WHISKERS says those old New Yorkers whom Thomas Wise and Harrison Rhodes drew so exquisitely in the play which had short shrift at Daly's were titillant at the dramatic first meeting of Sarah Bernhardt and Clara Morris.

"It was thirty odd years ago." He stroked his silky hirsute adornment and smiled in rich reverie. "Clara Morris was playing at the Park Theatre at Twenty-second Street and Broadway. Bernhardt was billed for Booth's. Both were under the management of Henry Abbey. I was there on the evening of the day that Bernhardt arrived in this country to fill her engagement. She came late to the Park Theatre and waited in Mr. Abbey's office until the close of the first act of Alixe. She made her way to the stage box as the curtain was rising upon the second act. The audience remained politely silent. Miss Morris was discovered with her back to the house intent upon the business of her scene. At last the action of the play required her to turn around and walk slowly down the stage to the footlights. The audience went wild. People climbed on their orchestra chairs and shouted. The orchestra, for some reason no one ever knew, struck up that bloody air, 'The Marseillaise.' Miss Morris bowed and bowed, then with a slow, graceful motion held out her arms, and, seeming to sweep all the thunderous applause into them, walked close to the stage box and with a broad, lavish gesture, seemed to cast it into the lap of the French genius. Bernhardt rose and bowed and smiled, bowed and smiled again and again, and Miss Morris stood smiling too, waiting for the applause to subside. When its last murmur had died away she resumed her scene. At the conclusion of the act Bernhardt rose and clapped her hands. When she went behind the scenes she said:

"'It was the most graceful act I ever saw.'

"The two interpreters of the depths and heights of feeling, though each knew less than a half dozen words of the other's native tongue, seemed to flow together by some law of congeniality. Every day they lunched together at the old Everett House. All afternoon they sat together communing in some strange language that transcended the speech of either. 'Queer how they understand each other,' said puzzled Mr. Abbey, whose interpreter's bills were soaring.

"Miss Morris's physician became alarmed. 'Miss Morris is so frail. Madame Bernhardt is an electric dynamo. I'm afraid she will tire her out,' he protested.

"Miss Morris insisted that she did not, that the great French woman was a fount of inspiration. But after three decades the doctor's words have been fulfilled. Clara Morris, as she herself has said, is in 'the backwaters of life.' The stage and inherited weakness have taken their toll of her. The public saw her for the last time when she gave a ghostly glimpse of her old power at the testimonial tendered her two years ago. Bernhardt, five years older than she, is still the human dynamo. The doctor was right. She has tired Clara Morris out."

White, N. Y.

KITTY GORDON IN HER HAREM SKIRT

Walker Whiteside is forgetting the great international and racial problem of The Melting Pot in the yet more congenial pursuit of rose growing at his country home near White Plains.

Kitty Gordon's English eyes and English thoughts are turning these mid-June days to a cottage in Devonshire, or at least a rose-covered retreat at St. John's Wood. Her Winter Garden engagement forbidding flight, she has philosophically adopted the automobile as the best substitute. She drives her own car along the Westchester County roads on week days and spins along the Merrick Road on Long Island to Long Beach on Sundays.

Vida Whitmore has gone to South America via England, for her Summer's recreation and relaxation. Miss Whitmore's long stay in Mexico caused a deep interest in Spanish types to develop within her. Fate's casting her as a successor of Lotta Faust in the portrayal of such types has deepened that interest. Her trip to South America will therefore not be fruitless.

Isabel Bateman, the youngest sister of Kate Bateman, and the granddaughter of Leah Bateman Hunter, a member of the New Theatre company, has occasioned editorials in the British journals by her appeal for aid, printed in one of those newspapers. Aid not for herself, but for a cause to which she has given all of her time and thought and hearth for thirteen years. Before she retired Miss Bateman had been a great Ophelia, an appealing Desdemona, and a charming Juliet. At her bidding a firm of bankers opened an account of $250, and the *Daily Telegraph*, of London, followed with half the amount. Miss Bateman, who is Sister Isabel of the St. James Diocesan Home, wrote a letter to the press addressed to "Both Sides of the Footlights."

Picturesquely she begins: "Dear Worldlings All: I want £25,000. Will you give it to me? Listen!

"To-night I saw in my convent cell a little row of lights flickering at intervals on the wall. Only the street lamp shining across the room, and I, a nun, looking absently at them; yet I, a nun, thought 'They are just like a row of footlights.'

"Footlights! What a world of memories came dancing into my brain at that little word! And I, dear worldlings, tired of begging from those who may be tired of giving, turn to you and ask your help. Twenty-eight years, eighteen in London, and ten on tour, spent in happy camaraderie behind the footlights, makes me quite sure of the true ring of the hearts that beat there. Never did you refuse generous response to such a cry as this, for I ask you to help rescue those whose feet have slipped for want of a better light.

"Have I wrung tears from you night after night, year after year, for Charles I., on his way to execution, parting from his wife; for Ophelia's broken heart, or Nellie Temple's lost child, and can I believe you will harden your hearts to the great world-sorrow for which I am begging your aid to-night? Impossible! Give me one shilling for each of the tears we have shed together in Hecuba and I should have the £25,000; and what's Hecuba to this?

"There is no more acting for me. You may remember how many hundred nights a very great man in the neighborhood of Wellington Street advised me to 'get me to a nunnery.' Well, I have got me there, and am happy in my choice. Yet I am begging, not for myself, but for what means all to you that it does to me. It cries to all the world.

"We are seeking to endow a home now dependent on day-to-day begging, where for fifty years a large number of girls whose feet have slipped have been helped to stand upright and stay upright. They have fallen in the battle of life, and we are carrying them to shelter and safety. We cannot do it alone. Lend a hand."

Miss Bateman closes with this powerful appeal:

"What home, what family, is quite untouched by the long, dark shadow of this great trouble? Are not some vexed with the ghost of that black day when they stumbled? Alas! Not alone. Lay that ghost and ease the pain of memory by helping this cause of ours. If a woman unworthy has snared or injured you, help us to keep others from becoming such women. If no shadow from this big, lowering cloud darkens your sunny life, give us your thank offering for the blessing of immunity.

"Help us if you are rich. Help us if you are poor. Send us $250 or send us a shilling, but, dear Worldlings all, send us something, to our bankers, Coutts and Company, 440 Strand, W. C., for our Footlight Fund."

Surely this is an object which should appeal to a large public.

The table next ours was surrounded by the sort of persons who block the path of actresses and stare at and comment upon them as though they were at the commencement exercises of a deaf and dumb school or a Sunday reception at the Zoo. That Chrystal Herne was the leading woman of the As a Man Thinks company was a fact generally accepted by the round tablers. A man whose face was crowned by gray hairs—I won't say of wisdom—startled the company, until it nearly fell into its soup, with this remark:

"I met her once."

"Did you? Where? Oh, tell us all about it!"

"It was on a street car. She was with her mother and some young girl, probably her sister. She thanked me very quietly. I was surprised."

"Why?"

"Oh, I thought she would write her address on a card and drop it in front of me, or something like that."

THE MATINEE GIRL.

NORTHAMPTON'S PAGEANT.

A Picturesque Review of Ancient Days in the Connecticut Valley.

ON the first three days of June, Northampton, Mass., presented, under the auspices of Betty Allen Chapter, D. A. R., a historical pageant of unusual magnitude and beauty. The director was Margaret Eager, Boston.

For weeks in advance the women of the D. A. R. and their associates worked indefatigably to make the affair a success in proportion to the largeness of the undertaking. Smith college gave valuable aid. Professor Everett Kimball, one of the historical censors, skilfully handled the throngs behind the scenes; and, through the assistance of Mr. Sleeper, of the college department of music, the old English melodies, madrigals and ballads, fragments of Indian music and the arrangement of Colonial and Revolutionary airs that accompanied the long series of brilliant pictures made this feature of the pageant far above the ordinary.

Besides its immense picturesqueness and jollity, and its union of many circles of the city's life that rarely join, and supplementing its historic value as to national events, this pageant was remarkable for its successive presentation of groups of carefully studied costumes from the tenth century doublet and hose, towering head dress and flowing drapery on through century after century of modifications and alternations and exaggerations up to the hoop-skirts of the American Civil War time, when *Godey's Ladies' Book* was the criterion of fashion. And not only the dress of the courts and the people of pleasure but of the monks and yeomen, uniforms of the pioneers and soldiers of intermediary wars and the changes in the trappings of the hose whose subsidiary path always runs so close to that of man.

Young people from the city's schools and social life were trained for the dances; principal parts were taken largely by descendants of the original characters; and, for animated background, people from many departments of life gave aid until between 700 and 1000 performers were available.

The five performances were witnessed by thousands of people from up and down the Connecticut valley and from greater distances. The pageant took place upon the grounds of "Wildwood," a beautiful estate containing natural woodland, shaded roads and broad open spaces of field.

The hemlocks were tipped with newly budding green, the great natural stage took the full light of the westering sun in the afternoon, and, in the evening, where not hit by the soft glare of calcium light, stretched under the stars, and in the light of a small crescent moon half revealed dusky groves and shades of towering pines that—enacted as near as possible to the original—made impressive the gliding of Indian canoes and the skulking life of the forests awaiting the earliest settlers.

It was a setting that roused the imaginations of the performers who for days had met, in the grove behind the curtains of screening evergreen, in a motley and humorous blending of all the centuries represented and in the freedom of romantic dress and release from the more soberly defined routes of every day. And at the close of each performance they paraded in the grand revue—led by the horses and banners of William the Conqueror, and mixed with ox-carts and monks, troopers, Indians, jesters and pillion-riders—until the circus instinct, long buried with other glories of childhood, revived, and, with this refined vagabondage, came the stimuli of escape from their defined day and entrance into the spiritual accumulations of the generations that have made way for their own.

Northampton, called by the Indians Nonotuck, "The town in the midst of the river," has history studded with dramatic incident and personal influences. It was renamed Northampton because some of its settlers came from that old town, favored by Norman royalty. The pageant therefore began with episodes from the history of the mother town.

The most spectacular was the presentation by William the Conqueror of Northampton to his comrade-in-arms, Simon de St. Liz, and the festivities in honor of the latter's marriage to Maud, grand niece of the conqueror. On the green a carole, one of the oldest of English dances, was danced with grace and the most glowing color accompaniment, while in the background stood the king and queen, impersonated by President Burton, of Smith college, and Mrs. Burton, both of whom are of striking presence, which was enhanced by the gorgeousness of their robes, the glitter of silver fringes and sparkling saddle cloths among the strong warm colors of a crude age. College girls who are accustomed to riding appeared in the procession of knights. The whole easily transpired onlookers into a lost century whose romance seemed here again embodied.

In 1546 Lawrence Washington, ancestor of George Washington, was made mayor of old Northampton, and another brilliant scene was the appearance before him of the many Merchants and Crafts Guilds. Those members found guilty of short weights or adulteration were put in the stocks or pillory near the "Market Cross," and drunkards were placed in barrels or ducked in the pond, furnishing rough and timely humor, as the Morris dancers, maypole winding and other merrymaking furnished beauty. The mayor's proclamation was read, and the village life ran gaily on until the last stroller disappeared among the trees.

In telling contrast to this revelry appeared the Puritan band, who, after the "royal edict" of James I., licensing Sunday sports, decided to bring up their children in the wilds of America. History actually throbs in the moment when this sober-garbed company pass into their meeting house, jeered by the wanton merrymakers.

For the realistic enactment of Indian life at Nonotuck—including the festival of the Ripe Corn, the feather dance and the hunt dance, John Mason

THE NORTHAMPTON PAGEANT—PURITANS GOING TO A WEDDING

trading with the Indians in 1638 and the ceding of Nonotuck by Chickwallop and sachems to Pynchon, Chapin and Holyoke—the parts of these Englishmen all were taken by descendants of the same name; and among the others were the mayor and prominent city officials, while the Indian life was depicted by the local order of Redmen with many squaws and children in real Indian costume. This scene unfolded with continuity and progressive and dramatic sequence. The detail with which its early poetry was worked out included the arrival of small bands of Indians in their canoes following the weird and beautiful song-call of the Prophet (Professor Olmstead, of the Smith music faculty), which single, majestic figure was the first to appear from the pine trees into the open where it stood with folded arms and with wonderful resonance sent this wild sombre music over the large area of hushed spectators. Next appeared the earliest settlers in their brown, blue or drab suits, with steeple hats and broad white collars. As the band wound into view some were afoot, carrying muskets or leading the older children, while others, with their few household goods, were crowded into ox-carts, or riding horses, which often bore in addition to the rider, leaded pack saddles, or women on pillions behind and children perched in front.

Then followed the simple scenes of Puritan life with their pathos and drama that saturate so unforgetably the soil of New England. First Puritans

Hall, N. Y.
Genevieve Finlay Robert Elliott Ada Sterling A. W. Fleming Grace Freman John Slavin Melville Stewart Laura Jaffray Donald Hall Florence Burdett Geo. E. Mack

JOHN SLAVIN SINGING "ME AND MRS. BROWN" IN THE REVIVAL OF "A COUNTRY GIRL" AT THE HERALD SQUARE THEATRE, N. Y.

going to meeting, 1661. Here the first minister, Mr. Eleazer Mather, was enacted by his descendant, Mr. John Mather. Next a splendid drill in their time-worn seventeenth century uniforms and quaint metal helmets of the Hampshire Horse Troop, with John Pychon, commander.

The next episode was from one that in 1656 sent the little settlement into intense excitement when Mary, wife of Cornet Parsons, was tried for being a witch. Rachel Parsons, Mary's descendant, in a blue gown, with white collar and cuffs, rode on the scene followed by a scarlet allegorical figure of Witchcraft, which executed the wildest dances or hovered behind the skirts of Mary, from whom the children fled, and toward whom the villagers were curiously drawn, or from whom they shrank as she appeared for the trial which acquitted her of the charge and made her accuser retract the slander or pay a fine of ten pounds. This early Colonial period ended with an attack by French and Indians (1704) on the section of Northampton under Mt. Tom, known as Pascommuck.

Later Colonial Days opened with the wedding of the Betty Allen, for whom the Northampton D. A. R. is named.

Owing to the romance of its incident, the numbers of descendants of the originals taking part, and the number of rich and valuable costumes of the period, some of which may have been at the actual wedding, this scene was among the most effective of those dealing with social history. The bride was Betty Allen Smith, the parents of the groom, members of the Allen family, and the Jonathan Edwards, Mr. O. Ellery Edwards, of New York, a descendant of Northampton's most famous divine who officiated at the original wedding in 1733.

In so far as the scene kept to its period it was charming. Darkey servants hovered about the house where the ceremony took place and afterward led up the horse upon which Jonathan Edwards, in large white wig and flowing black gown, departed, saluting the company gathered in front of the house and making their deep courtesies to him. After a beautiful, if incongruous, contra dance, led by the bewitching bride and followed by young people in powdered wigs and velvet suits and daintily flowered gowns, another horse was led forward upon which the bride and her little trunk were mounted behind the groom and the pair disappeared up the winding road followed by the entire wedding company pelting them with flowers.

Like this scene, its successors, dealing with the town's social life—the Dwight Tea Party, the Henshaw Reception, and (in the next century) the Round Hill Fourth of July party—a famous local institution of the early nineteenth century—had pleasing features but suffered somewhat in the character that their excellent material made possible had not local tradition been sacrificed to a stereotyped stage directorship in consequence of which dances, charming in themselves, were incongruously introduced, and scenes in which local interest was most marked were omitted or doubled with other scenes, thus increasing an obvious fault of the latter part of the programme: the sending into the background of one picture people from another picture so that there might be many individual moving through these. Thus the effect through what it gained in animation, lost in character; for a period of half a century sometimes differentiated the costumes, which, if conspicuous, were easily recognizable, even if slightly worked over with a different bonnet or shawl, and which, in pictures projected on so large a scale, worked glaringly against the unity and harmony upon which a scene appealing wholly to the eye must depend if its impress is to strike true.

This blur upon effective conformity in these scenes where local significance was submerged by a preponderance of pretty faces and lively feet—quite in accord with the popular demand of the stage of the day—was the more regrettable because seemingly unnecessary, for local tradition is well preserved in this town, and its D. A. R. has historians whose sense of suitability is as correct as their appreciation that these were the scenes for which descendants of the originals had come the greatest distance to see, and also the scenes in which, if the organization lives up to its significance as a preserver of local pasts, the greatest care should be exercised.

What was vaguely sensed of this loss through confused massing was exquisitely enforced by its opposite when for the closing scene—after a series of stirring revolutionary episodes and Lafayette's visit in 1825—was shown the return of the Civil War veterans in 1865. This cast, composed of Company I, Women's Relief Corps, G. A. R., and Daughters of Veterans, was kept wholly clear from the overlapping of other scenes, and, in consequence, the scene in its sprightliness and exact costuming of the hoop skirt and pantalet period stood out against the green upon which it took place, an impression to remain clean cut and characterful when intermediate scenes have merged into the medley that is the aftermath of most large spectacles.

DOROTHY DONNELLY

Another costume bit to throw this realistic searchlight on true dress out of the past was furnished by the high beaver hats, tight pantaloons and big collars of the company of men who rode in the Lafayette procession of an era whose costumes are not as commonly repeated in tableaux as those of the more luxuriant Revolutionary period.

The magnitude and scope of the costume feature of the pageant, the result of the research of many scholars, was apparent in the Grand Revue which closed each performance when the nearly 1000 costumed persons, led by the magnificently garbed horses and attendants of William and Mathilde and their mounted train, and added to by hundreds of small children from the schools in the dress of to-day, and representing the Makers of To-morrow, bearing the flags of the many nationalities that they represented in actuality, who have come to make their home in Northampton, passed in review before two statuesque women representing Northampton, England and Northampton, New England.

MARY K. BREWSTER.

SOTHERN AND MARLOWE RETURN.

On Monday, July 3, E. H. Sothern and Julia Marlowe, who have been touring the country in Shakespearean repertoire, will begin a supplementary New York season at the Broadway Theatre. The season will close July 14, for Mr. Sothern will sail on the following day (Saturday) for Europe. Miss Marlowe will go to her Summer place at Highmount in the Catskills.

The repertoire for the engagement will be: First week, Monday and Tuesday evenings and Wednesday matinee, Macbeth; Tuesday afternoon (special Fourth of July matinee) and Wednesday evening, The Taming of the Shrew; Thursday evening, Hamlet; Friday evening, Twelfth Night; Saturday matinee, Romeo and Juliet; Saturday evening, The Merchant of Venice. Second week: Monday and Thursday evenings, Romeo and Juliet; Tuesday evening, The Merchant of Venice; Wednesday matinee, The Taming of the Shrew; Wednesday evening, Hamlet; Friday matinee, Macbeth, and Friday evening, Twelfth Night.

THE NEW CODE.

Tim Murphy's new comedy is by Frank Dorn, a Columbus, O., newspaper man, and will be called The New Code. Mr. Murphy will play a judge, a sweet and amiable gentleman whose wife devotes her life to minding everybody's business but her own. Judge Barmalee is long suffering, but eventually changes the code. He introduces a new code and the petticoat ruler discovers it is terrible to rouse a sleeping lion. Mr. Murphy will summer near New York city, making occasional trips to Broadway to supervise the production of his comedy. Dorothy Sherrod, Aubrey Powell, and O. J. Griffin have been engaged for the production.

ANOTHER FOREIGN DREAMLAND.

Berlin is to have a new American amusement park, which will open in 1912. It will be built and conducted on the plan of Dreamland, Coney Island. The park will cover ten acres on the banks of the Spree, will be called Dreamland, and will cost $1,000,000, most of which will be English and American capital.

PERSONAL

White, N. Y.

DOVEY.—Alice Dovey, the attractive soubrette of The Pink Lady, has reached that height in her soaring toward stardom where the newspaper interviewers are harassing her. She says she is awfully domestic and sighs for the fireplace—and socks to darn, maybe, but her care free style of rollicking through her part would not suggest that path for her thoughts. Miss Dovey hails from Nebraska, claiming the little town of Plattsmouth as her birthplace, but she has been successfully transplanted to Broadway by way of Chicago. She longs—so she says—for Plattsmouth, but it is doubtful when she will visit that town for some time. She is booked for Broadway for the entire Summer's run of The Pink Lady and after that—well, there are many noteworthy productions to be made in the future and it may be predicted with surety that Miss Dovey will appear in many of them.

ARMSTRONG.—Paul Armstrong proves himself a better playwright than missionary. Several months ago he obtained the release of one James Brown, alias Daniel Mason, who was charged with burglary and who was paroled in Mr. Armstrong's custody. Brown then became an actor in Mr. Armstrong's vaudeville sketch, A Romance of the Underworld, but just the other day the criminal instinct became stronger than his artistic ambitions and he sinned again. Now he has gone to Sing Sing for more than two years. Mr. Armstrong has thrown up his attempts at reclaiming confirmed criminals and promises in the future to make his reformatory appeal only through his plays.

LUDERS.—Gustav Luders, accompanied by Mrs. Luders, returned from abroad June 6. He sailed for Europe several weeks ago to write a new musical comedy for the Shuberts, saying at the time that he was seeking inspiration. Evidently he was only half inspired, for he has returned with his operetta only half accomplished. He will go directly to Mackinaw, Mich., where the breezes from the lakes will probably help him finish what the European waters began. Mr. Luders's last contribution to American musical comedy was Marcelle, Louise Gunning's tuneful operetta, of three seasons ago. He hopes that the new operetta, which has not yet been named, will eclipse even his Prince of Pilsen, the perennial success of a dozen years.

WRIGHT.—Fred Wright, Jr., sailed for England June 7 in the interests of Klaw and Erlanger, who acquired the American rights to George Edwardes's London success, The Count of Luxembourg. Mr. Wright, who has been appearing in The Pink Lady at the New Amsterdam, will have an important role in the New York production of The Count of Luxembourg.

GOODWIN.—Nat Goodwin has filed a suit in the Superior Court in Los Angeles, Cal., to recover property valued at $500,000 from his former wife, Edna Goodrich, from whom he was recently divorced. The property became Miss Goodrich's through a pre-nuptial agreement.

DALY.—Vinie Daly, the dancer, and a member of the famous Irish-American theatrical family, has gone into grand opera. Vinie made her stage debut at an early age with her mother at the old Howard Athenaeum, Boston, and since then has appeared in musical comedy and vaudeville. A year ago she went abroad to study music with Trabadelo in Paris. She will make her grand opera debut in Madame Butterfly in Budapest.

FORBES-ROBERTSON. — Beatrice Forbes-Robertson has left the stage and is devoting herself to "Woman's Rights." She will make a lecture tour next season with a repertoire of four speeches, two on dramatic subjects and two on the suffrage problem.

AT THE THEATRES

(Continued from page 6.)

Miss Spooner is both original and resourceful. Rowden Hall did fairly well with the hero, Durward Belmont, though he erred on the side of heaviness. Philip Leigh was amusing as Joel Slocum, though he by no means suggested a "Yankee type." Retta Villers was excellent, playing the part of Nancy Scovendyke to its full value. The rest of the cast was: John Livingstone, Carson Davenport; Harry Graham, Frederick M. Conklin; Rastus Johnson, James Flannagan; Oswald Cummings, Kenneth Clarendon; Mrs. Graham, Fanny Louise Carter; Caroline Livingstone, Ricca Scott; Granny Nichols, Lettie Ford; Anna Livingstone, Valentine Logan; Mary Jane, Dolly Gray; Nellie White, Helen Bellew; Ruth Dunlap, Jean Darnell. The production pleased. This week, Salomy Jane, with Miss Spooner in Eleanor Robson's role, is the Metropolis offering. Next week the company will revive Lights o' London, using the William A. Brady scenic production lately seen at the Lyric Theatre.

THALIA.—The melodramatic stock company at the Thalia presented A Desperate Chance at the Thalia last week. This week inaugurates a change of policy at the theatre, regular touring companies playing a week's engagement at the house. This week, Ranch Life.

PROSPECT THEATRE.—The Blue Mouse is the current attraction at the Prospect Theatre.

WEST END.—The Lion and the Mouse was last week's offering of the Haines Stock company at the West End. There were a number of newcomers in the cast, among them Frederick Paulding, who played Rev. Pontifex Deetle excellently. Robert T. Haines as John Ryder gave a clean-cut and effective performance. Franklin Jones, Sydney Greenstreet, and Bennett Southard did excellent work. Robert Cain as Jefferson Ryder gave a finished and forceful presentation of his role and deserved the appreciation shown by the audience. Marie Nordstrom as Shirley Rossmore was excellent, and Beth Franklyn gave a good performance of Kate Roberts, while Alice Gale as Mrs. Ryder was satisfactory. This week, The Circus Girl.

GRAND OPERA HOUSE.—Crowded houses greeted the revival of Monte Cristo by the Payton company last week. Dumas's famous story has always been a powerful card with the West Siders, and it has been some time since its former presentation. As rendered by the Payton players, the piece lost none of its interest, the principal roles being capably enacted by Minna Phillips as Mercedes and Claude Payton in the title-role. Alexander Kearney gave a virile portrayal of De Villefort, while Nortier was splendidly acted by William A. Mortimer. Joseph W. Girard and Lee Sterrett were equal to the requirements of Danglars and the Abbe, respectively. In the roles of Caderousse and his spouse, Carconte, George Storrs Fisher and Mrs. Charlotte Wade Daniel ably provided the laughs that these characterizations call for. The production was well staged. This week, Three Weeks.

ACADEMY OF MUSIC.—Secret Service was presented last week by the Academy of Music Stock company to a large and appreciative audience. Theodore Friebus as Lewis Dumont was excellent. Priscilla Knowles as Edith Varney was fair. John T. Dwyer, Kate Blanke, and William H. Evarts deserve mention for good work. There were several excellent additions to the cast, the most notable being that of Angela McCaull. This week, Romeo and Juliet.

BACK FROM ALLAH'S GARDEN.

Hugh Ford, general stage director for Liebler and Company, and Edward Morange, scenic artist for the same firm, returned to New York Monday on the *Minnetonka*, after spending some time in the Desert of Sahara with George C. Tyler, general manager of the firm. They, with Mr. Tyler, made the trip to visit the scenes of Robert Hichins's story, "The Garden of Allah," a dramatization of which is to be the first important Liebler production next season at the Century Theatre.

The party made its headquarters at Biskra, the Beni-Mora of the novel, and made many expeditions into the desert. Several Arabs were engaged to come to America to take part in the production.

After leaving Algiers Mr. Ford and Mr. Morange visited Berlin to obtain material for The Affair in the Barracks, an adaptation of Barrackenluft, which is to be another Liebler production next year. While in Paris the party spent several days in consultation with Madame Simone, who will begin her first American tour next Fall, appearing, in English, in Louis N. Parker's adaptation of Rostand's The Lady of Dreams.

ANTOINETTE WALKER

Marceau, Boston.

As Lucie in "The Lily"

BERNHARDT ENTERTAINED.

The Players entertained Sarah Bernhardt yesterday afternoon, June 20, at their home in Gramercy Park. In the absence of John Drew, President, who is now touring, Francis Wilson and Otis Skinner had charge of the reception. Madame Bernhardt is one of the four women to be entertained by the Players outside their annual Ladies' Day on the anniversary of Shakespeare's birth. The other three were Modjeska, Duse, and Ellen Terry.

The constitution of the Players forbids the entertainment of any person by the club, although the president may have a guest. Madame Bernhardt was entertained as John Drew's guest.

On Thursday, June 22, Madame Bernhardt will depart for Paris, after having made a tour of 25,000 miles, giving 285 performances, of which 112 were made on one-night stands. The tour consumed 238 days and embraced 103 different cities. The gross receipts are estimated at nearly $1,000,000.

MRS. WILLIAM ELLIOTT'S FUNERAL.

Augusta Belasco Elliott, wife of William Elliott and daughter of David Belasco, who died in Colorado Springs on June 5, was interred at Linden Hill Cemetery on Friday, June 9. Funeral services were conducted by Rev. Dr. I. S. Moses at the Temple Ahawath Chesed. The pall bearers were W. G. Smyth, Charles Emerson Cooke, David Warfield, William J. Dean, Benjamin F. Roeder, Charles E. Gilbert, Percy Jordan, Henry D. Schaad, W. D. Howard, and Downing Clark.

The flower display was magnificent, including floral tributes from the Lambs, Friars, Mr. and Mrs. Roeder, Mr. and Mrs. W. G. Smyth, Augustus Thomas, Virginia Harned, Blanche Bates, Frances Starr, Mr. and Mrs. Adolph Klauber (Jane Cowl), A. L. Erlanger, and David Warfield.

In the synagogue were Acton Davies, Mr. and Mrs. Leo Ditrichstein, Mr. and Mrs. John Cope, Mr. and Mrs. David Warfield, Mrs. A. Baldwin Sloane, Ada Lewis, Dorothy Richardson, Blanche Bates, Frances Starr, Marie Bates, W. L. Abingdon, and Mrs. Robert Hilliard.

FRIARS' FROLIC ENDS.

The ten-day tour of the Friars with their "million dollar show" ended Friday night with their return performance at the Globe Theatre. The touring Friars arrived at the Grand Central Station at 9.30 Friday morning and were met by their stay-at-home brothers. The whole party then formed and marched down Fifth Avenue across Thirty-fourth Street, up Broadway to the Globe Theatre and then back to the Monastery on Forty-fourth Street. The Friars who had been on tour wore linen caps and coats. Two bands accompanied the marchers.

In the evening the whole performance, which had been given its initial tryout at the New Amsterdam Theatre on May 28, was repeated to a filled house. The receipts of the entire tour were in the vicinity of $100,000, of which about $70,000 is clear profit.

WITH THE VACATIONISTS.

Marie De Trace, having closed a season of thirty-six weeks playing the title-role in Beverly of Graustark, is spending the Summer in Portland, Maine, with her husband, Robert Heyman, a member of the Keith Stock company of that city.

Louise Gunning, at the close of her present engagement at the Casino, will take passage for Europe and hopes to enjoy a well deserved rest. On her return she will at once prepare for rehearsals of The Balkan Princess, in which she will star for the second season, playing in New York and other large cities.

Mr. and Mrs. Sid Baxter, who have just closed a long season over the Orpheum Circuit, sailed for London on the *Philadelphia*, Saturday. They will play a three-weeks' engagement in London, afterward touring the island.

Elsie De Wolf, accompanied by Anne Morgan, sailed on the *La Provence* June 8. They will spend the Summer at Miss De Wolf's villa near Versailles. Later Elizabeth Marbury, the play broker, who is now in London, will join them.

Flora Zabelle, in private life Mrs. Raymond Hitchcock, was aboard the *Constantinople* when it sailed June 8.

On the *Kaiser Wilhelm II.*, which sailed June 13, were Mary Garden and Mr. and Mrs. Leo C. Teller. Mr. Teller is manager of the Broadway Theatre, Brooklyn.

The *George Washington*, which sailed June 8, carried Werner Alberti, Mr. and Mrs. Martin Beck and the Misses Beck, and Mr. and Mrs. Herman Hagedorn, Jr., and Miss Hagedorn.

Louise Everts, last season with Grace George in Sauce for the Goose, sailed for Europe June 8 on the *Amerika*, to spend the Summer months in Vienna.

Lorena Atwood is resting in San Francisco. Miss Atwood is considering two offers for next season, but the chances are that she will remain with Cohan and Harris another season.

The Juvenile Bostonians, a company of young ladies who have just concluded their eighth successful season, are now in camp at Madison Park, Lake Washington, Seattle, where they will spend the first four weeks of their vacation before resuming their study and preparations for the next season's tour.

Hall, N. Y.

CARROLL FLEMING

Stage Director of the New York Hippodrome

This organization is composed of young ladies from twelve to eighteen years of age. The male roles in their musical comedies are portrayed by the girls themselves. They have appeared in all the old operas and many of the new musical successes. The business of the company is handled by J. Cosgrove and B. E. Lang. They are under the personal direction of Mrs. E. Lang.

Bert Feibleman, personal representative for Cohan and Harris, sailed Saturday on the *Celtic* for a visit to London, Paris and Berlin. He will return next month.

Mrs. Holbrook Blinn and Vesta Victoria departed June 7 on the *Campania* for London.

Elsie Janis and her mother, Mrs. Josephine Janis, sailed on the *Amerika* July 8.

Mr. and Mrs. Vernon Castle, George Bronson Howard, and Millette Kershaw were passengers aboard the *Philadelphia* on Saturday.

ROSENKAVALIER IN GERMAN.

Latest advices from London concerning Fred C. Whitney's widely advertised Strauss opera, Rosenkavalier, are that it will have to be presented in German at the Covent Garden premiere and later in New York. Eventually he will have it sung in English. The reason why it must be sung in German is not stated, though there is a possibility that it presents scenes and dialogue to which the censor objects. It made something of a stir in some circles in Berlin, on moral grounds.

CRITICISM OF THE FRIARS' NAME.

The Federation of Catholic Societies in quarterly session at St. Joseph's College, Philadelphia, June 4, severely criticized the name of the organization known as the Friars. It was the opinion of the convention that the employment of the name is improper and shows a want of respect for Catholic friars, and the Catholic Church generally. A resolution was adopted recommending the club to change the name and to discontinue the publication of posters objectionable to the Church. The matter was brought to the attention of the Federation by the recent Friars' Frolic.

MRS. THOMPSON'S WILL.

Caroline C. Thompson, daughter of P. T. Barnum, has left an estate worth, it is estimated, over $1,000,000. Her husband receives an annuity of $6,000 and a life interest in the New York home. Her daughter, Mrs. Frances Leigh, is residuary legatee. A gift of $5,000 is made to the Bridgeport Hospital for a bed to be devoted exclusively to the negroes of Bridgeport. The Church of the Heavenly Rest, New York city, gets a gift of $2,000, and several Bridgeport institutions get a gift of $1,000 each.

THE STAGE BIRTHDAY CALENDAR

JANE OAKER

EDMUND BREESE

June 14.

Nettie Black, who has been touring in The Lottery Man the past season, having previously appeared in Marcelle, Brewster's Millions, Louisiana, The Belle of Newport, The Isle of Spice, My Antoinette, Miss Printt, The Geezer, and many other productions.

Cecil Calvert, son of Mrs. Charles Calvert, and brother of Leonard, William, Louis, and Alexander Calvert, all well known in London stage affairs.

Victor Johns, who has been a member of the New Theatre company during the past two years.

June 15.

Florence Lester, pleasantly recalled for her work in Texas, and as leading woman with Chauncey Olcott in Eileen Asthore and Ragged Robin.

William Norris, late star in My Cinderella Girl, and who is recalled hereabouts in Fluffy Ruffles, The Soul Kiss, Father and Son, Tom Jones, Sir Anthony, The Land of Nod, The Cingalee, Babes in Toyland, A Country Girl, King Dodo, Francesca Da Rimini, The Burgomaster, In the Palace of the King, The Children of the Ghetto, and many others.

Ernest Stallard, excellent character actor, lately seen with Kyrie Bellew in The Scandal and Raffles.

Alexander F. Frank, who appeared at the Garrick in The Speckled Band.

David Abrams, excellent impersonator of animal parts, seen, among others, in Humpty Dumpty, The Follies of 1909, and Girlies.

Burr Carruth, lately with Dustin Farnum in Cameo Kirby.

Guy Coombs, seen on Broadway in The Triangle and with James K. Hackett in The Prisoner of Zenda and well-known in Chicago stock circles.

E. Martin Woodworth, seen with Vaughan Glaser in both St. Elmo and The Man Between.

Mahlon Hamilton, recalled for his work with Maxine Elliott in The Chaperon and in Israel.

June 16.

Chrystal Herne, who has lately been seen in the star cast of Diplomacy, starred in The Seventh Daughter, with Dustin Farnum in The Squaw Man, and now with John Mason in As a Man Thinks.

Olive Wyndham, who appeared with The New Theatre company in The Cottage in the Air, The School for Scandal, Sister Beatrice, Strife (on tour), The Thunderbolt, Vanity Fair, and Nobody's Daughter.

Vera Michelena, who has been singing the prima donna role in The Girl in the Train, and who has been engaged by Joe Weber for next season.

Kitty Loftus, English music hall artist, who appeared here in In Gay Paree, at the New York Theatre, Nov. 6, 1899.

Ralph Kellard, late with Rebecca of Sunnybrook Farm, and now leading man of the Empire Stock, Syracuse, N. Y.

Harry Fairleigh, lately seen in The Chocolate Soldier.

Mary Agnes Doyle, who gave promise as a member of The New Theatre company this past season.

Flora Finch, inimitable in eccentric character roles, seen with Marie Cahill in The Boys and Betty.

Grace Walton, late with The Girl in the Taxi.

June 17.

Charles Frohman, who guides the destinies of many plays and players.

Jane Oaker, who divided the past year between Love Among the Lions and The Importance of Being Earnest.

George Giddens, admirable English character actor, lately seen here at Wallack's in Pomander Walk.

Shelley Hull, who, during the past year, has appeared in The Fortune Hunter, Electricity, The Foolish Virgin, and Seven Sisters.

Willette Kershaw, most excellent in A Country Boy, having previously appeared in Bobby Burnit, The Heights, The Battle, with the Valencia Stock, San Francisco, and in Brown of Harvard.

Reginald Barlow, who has appeared with The New Theatre company in Anthony and Cleopatra, Strife, The Nigger, Sister Beatrice, Twelfth Night, The Winter's Tale, The Blue Bird, The Piper, and The Arrow Maker, and who is now a member of the Anson-Gillmore Stock, Buffalo, N. Y.

Robert McWade, Jr., one of our best character actors, recently seen in A Country Boy.

Lillian Sinnott, at present with the Murat Theatre Stock, Indianapolis, her second Summer there, and who recently succeeded Marguerite Clark as Zoie in Baby Mine.

Carlyle Moore, who during recent years has been playing dramatic sketches in vaudeville, supported by his wife, Ethelynne Palmer.

June 18.

Edmund Breese, who had a busy season of it, appearing in The Spendthrift, the Scarecrow, and The Fox, and who is to star this coming season in a piece entitled A Man of Honor, under the direction of Joseph M. Weber.

Thais Lawton, especially well recalled for her work in stock companies in San Francisco, Los Angeles, Boston, and Chicago, and who was a member of The New Theatre company for the past two years, appearing with that organization in Strife, The School for Scandal, Don, The Witch, The Thunderbolt, Vanity Fair, The Piper, and The Blue Bird.

Henrietta Lee, who has had a long and profitable season of it in The Girl of My Dreams, and who is happily remembered for her work in a number of Hoyt farces, particularly A Stranger in New York and A Contented Woman.

Emanuel Reicher, father of Frank and Hedwig Reicher, and a tower of strength upon the German stage.

Ruby Bridges, late with Wilton Lackaye in The Battle, having previously appeared in The Climax, The Man of the Hour, 'Way Down East, and with Ellis Jeffreys in The Fascinating Mr. Vanderveit.

June 19.

William A. Brady, manager of many well-known stars and plays, owner of New York's latest theatre, The Playhouse, and husband of Grace George.

Blanche Yurka, for a long time seen with the Belasco attractions, such as The Warrens of Virginia and Is Matrimony a Failure? and more recently at Daly's with Thomas Wise in An Old New Yorker.

George Alexander, than whom London has no better known or more popular star, whose productions this season have been D'Arcy of the Guards, The Eccentric Lord Comberdene, and The Witness for the Defense.

Elizabeth Marbury, the famous play-agent, through whose hands pass many important play scripts of both American and European manufacture.

William Courtenay, seen this past season in Arsene Lupin, Homeward Bound, and the star revival of The Lights o' London.

Grace Mae Lamkin, who has not acted lately, being chiefly engaged in looking after the welfare of the offspring of the house of Albert Brown, of which she is the feminine head, her husband being the popular leading man, lately seen in Seven Days.

Master Gabriel, one of our most artistic and popular Lilliputian actors, being happily recalled for his work in vaudeville, in conjunction with Al Le Mar, and in Sweet Marie, A Son of Rest, Buster Brown, and Little Nemo.

May Whitty, wife of Ben Webster and sister-in-law of Thomas A. Wise, and who has acted in this country many times, chiefly in companies in which her husband has appeared.

A. H. Stuart, excellent in character parts, seen in The City the past two seasons, and now with the Jessie Bonstelle Stock, Buffalo.

Charles N. Lum, recalled in A Stranger in a Strange Land and Captain Jinks of the Horse Marines, and last season with the Princess Theatre Stock, Des Moines.

June 20.

Ned Joyce, who used to gambol in The Motor Girl.

Harry Cashman, well-known in musical comedy circles.

Russ Whytal, who used to star in For Fair Virginia, and who will long be remembered for his work in The Witching Hour, since when he has appeared in The Climax, in London, and with Henry Kolker in The Great Name.

JOHNSON BARSCON.

EDWARD HARRIGAN'S CAREER.

He Wrote of People and Scenes He Knew from Boyhood—A Remarkable Development.

Edward Harrigan, first a member of the famous team of entertainers called Harrigan and Hart, and later an actor manager and playwright, died on June 6, at his home in West 102d Street. Heart disease, which has kept him in ill health for two years, caused his death. Surviving members of his family are Dr. Anthony Hart Harrigan; Mrs. Lewis Laughlan of Germantown, Pa.; William Harrigan, an actor under Belasco's management, Philip, Nolan, and Grace Harrigan, who are at school; and his widow, Mrs. Annie Harrigan, the daughter of Dave Braham. The burial was at Woodlawn, on June 9.

Edward Harrigan was born on Oct. 26, 1843, at 31 Scammel Street in the old Seventh Ward, New York City. His father was a ship-carpenter of Irish extraction and his mother a Virginian. From his mother young Harrigan learned his negro songs, for which he soon became known about his district. His first stage appearance was at the Bowery Theatre with Campbell's Minstrels, where one night he delivered a stump speech of his own composition. At fourteen he left school and for a year was an errand boy and printers' devil. From fifteen to seventeen he was an apprentice in a shipyard, and then ran away on a schooner to New Orleans, where he worked as a journeyman caulker. There he first observed the types of Southern character which were to be so useful to him later.

In 1867 he found himself in San Francisco, where he made his professional debut at the Olympia Theatre, in a company that included Joseph Murphy, Lotta, and Maggie Moore. Here Harrigan appeared in variety, minstrelsy, and regular drama. He then went over to the Belle Union, where he remained until the Fall of 1870. His first partner was Alexander O'Brien, his second, Sam Rickey, with whom he returned to New York and appeared at the Globe Theatre on Nov. 21, 1870, in The Little Fraud. The second week he produced The Mulcahy Twins. Both pieces were musical sketches for which Harrigan furnished the music and plot. In 1871 Rickey and he parted, and Harrigan joined forces with Tony Hart.

The initial performance by the new combination was a sketch called The Big and Little of It. Then at the Globe Theatre, New York, under the management of John Stetson, they gave The Mulcahy Twins, after a song and dance in white face. Harrigan and Hart brought The Big and the Little of It to the Theatre Comique, along with The Day We Went West. In the company at this house during the years following were Smith, Waldron, Martin, Morton, Pat Rooney, Nat Goodwin, and George Knight. Among the sketches of this period, most of which were written by Harrigan himself, were The Major and Old Lavender, which attracted enthusiastic approval of writers like William Dean Howells, and which were highly commended by London critics.

January, 1879, to February, 1881, is the period of Edward Harrigan's high tide. During that time he wrote and produced the Mulligan series: Mulligan Guards' Ball, Mulligan Guards' Chowder, Mulligan Guards' Christmas, Mulligan Guards' Surprise, Mulligan Guards' Picnic, Mulligan Guards' Nominee, and Mulligan's Silver Wedding. Into these plays the author wove the comedy and pathos of New York's low life, illuminated by remarkable bits of character work. Harrigan played the title-role, and Hart appeared as Mrs. Mulligan.

Falk.

EDWARD HARRIGAN

From August, 1881, to December 23, 1884, the company performed at the New Theatre Comique, but on its destruction by fire they moved to the Park Theatre, now the Herald Square. At the Comique, the bills included Squatter Sovereignty, The Blackbird, by George L. Stout, Mordecai Lyons, McSorley's Inflation, The Muddy Day, Cordelia's Aspirations, Dan's Ambitions, and Investigation. The only new play at the Park was McAllister's Legacy. At the Park in 1885, after a short tour, Tony Hart made his farewell appearance with the company.

After Hart departed to star alone, Harrigan produced The Grip, The Leather Patch, The O'Regans, McNooney's Visit, Pete, and Waddy Googan, at the Park, under the management of Mart Hanley. He opened Harrigan's Theatre, now the Garrick, leased by Charles Frohman, on Dec. 29, 1890, with Reilly and the 400. In this play was the popular song "Maggie Murphy," with words by Harrigan and music by Dave Braham. The cast included Annie Yeamans and Ada Lewis, who were close friends of Mr. Harrigan until his death. This play, which made Edward Harrigan financially independent, was followed by The Last of the Hogans, The Woolen Stockings, and Notoriety, besides numerous revivals of his old successes.

Other plays in which Edward Harrigan appeared are Darby and Lanty, 1876; Iscaine, 1876; St. Patrick's Day Parade, 1876; Ireland Versus Italy, 1876; Lorgaire, 1878; Marty Malone, 1896; Uncle Tom in Uncle Tom's Cabin, 1899; The Bird in the Cage, 1903; Under Cover, 1903; D'Arcy McGlone, Author, 1904. His last engagement was in a revival of Old Lavender.

For the past decade the public has seen little of Edward Harrigan, and he has felt rather lonely and caught in an eddy. He expressed this sentiment sadly to Annie Yeamans only a short time before his death. His days were not idle, however, and he left the manuscripts for two plays, The Mayor of Dublin and In the North Woods. His old friends, however, had not forgotten him, and as soon as the report of his death reached them, they poured in a flood of sympathy upon the family.

In an interview in THE MIRROR in 1894, Harrigan talked freely upon his methods and development, dwelling on his homely beginnings. "My mother," said he, "whose maiden name was Rogers, was born in Norfolk. A number of her relatives were killed on board the *Chesapeake* in the great fight with the *Guerriere*. It was from my mother that I learned most of my negro business and old songs. She had a capital dialect, and could dance and 'jump Jim Crow' as well as I ever saw it done. I took to the streets and the water, as the New York boys of that time all did, and for that matter, do now. I swam the docks, and knew every bit of the city and watched it grow as I grew—only it grew a great deal faster. At that time East Broadway, not far from my home, was the 'bon ton' quarters. How it has changed! But I know all quarters, the low end just as well as the other extreme. The characters I learned to know then have been of the greatest value to me. I never seem to have any difficulty in finding well-marked and original characters, or in giving them dialogue. The inventing and building up of plots is what gives me most trouble. As a boy I used to sing Irish and negro songs for my own amusement and that of my companions, and when I was quite a small youth I was allowed to go on one night at the Bowery Theatre with Campbell's minstrels. I delivered a stump-speech of my own writing, and I got on and off very well. That was my first appearance on the regular stage. Very soon after this I ran away from home and went to sea. When I found myself in San Francisco I had had enough of old ocean, and I got my first paying engagement on the stage at the Olympic Theatre in that city. In the company there were Joe Murphy, Lotta and Maggie Moore. In those days the programme consisted of variety, minstrelsy and at least a three-act drama. I was in everything and got a splendid training, for the stage-manager was James Dowling, who had held the same position with Burton and knew his business thoroughly. A good many old actors will remember his name."

Speaking of one of his most artistic works, Old Lavender, he said: "When the play was performed in England, one of the London critics pronounced Old Lavender to be the best drawn character that ever emanated from an American dramatist. I'm very proud of that criticism. There has been considerable discussion with regard to my status among American playwrights since William D. Howells saw fit to write eulogistically about my plays. Now, I have never assumed to be anything but a pioneer of the American drama. I endeavor to draw character types of human interest. I simply devise the thread of a plot on which to string these characters. A suitable plot is the most difficult part of my work. There are so many character bits to introduce that it leaves very little time to elaborate the dramatic story. You can readily understand the difficulty of inventing a plot that is not only lucid but must sustain interest, and at the same time afford the opportunity of introducing Hibernian, Hebrew and negro types, and the various other nationalities that figure in most of my plays of New York life."

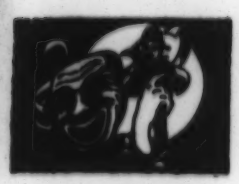
Asked if he went "slumming" for dramatic material, he replied: "There was no need of that. From boyhood I had exceptional advantages to become thoroughly familiar with the ragged edge of society. I knew every alley in the lower wards of the city, every street, every shipyard, every sailor's boarding house. So I didn't have to hunt up characters. I had thoroughly familiarized myself with every existing type, not only from an inborn tendency to study human nature but by actual commingling with these characters in their everyday life. That was my stock in trade. The audiences recognized the authenticity and correctness of the types I endeavored to reproduce on

(*Continued on page* 14.)

EDWARD HARRIGAN IN "OLD LAVENDER"

Hall, N. Y.

EDWARD HARRIGAN AS REILLY IN "REILLY AND THE 400"



THOMAS A. EDISON

ON THE FUTURE OF MOVING PICTURES

MR. EDISON was found by a representative of THE MIRROR in his laboratory at Orange, N. J., deeply immersed in experimental work on the phonograph, to which he has given so much of his time during the past twenty-five years. He greeted the representative of THE DRAMATIC MIRROR with a hearty shake of the hand and a cheerful "Hello," and led the way to the spacious library on the ground floor.

"What in your opinion, Mr. Edison, will be the ultimate development of the moving picture?" he was asked.

The inventor hesitated a moment, and running his hand through his hair as if to collect his thoughts, said: "The possibilities of the motion picture are almost unlimited. The invention of printing was the foundation of all modern intellectual stimulus; without it the world would probably still be in the sixteenth century. It offered to mankind a medium for quick and cheap transmission of knowledge, whereby the work and experience of each thinker became almost immediately known to all others. As a result, the men who have led in creative thought have built their structures upon the foundations laid by their predecessors instead of laying those foundations themselves, as would have been the case if printing or some similar art had not been developed.

"Now to my mind, although, of course, to enormously smaller extent," said Mr. Edison with a smile, "the motion picture art will eventually, if it has not already done so, supplement the art of printing for the transmission and diffusion of knowledge. It will be used for teaching many of the elementary subjects. What child, for example, has a very well defined idea of a foreign country or people merely by reading about them? A printed description is obviously incomplete, and mental pictures are formed that are generally incorrect. No one visits a foreign land, no matter how much may have been read about it, without a sense of newness and surprise. For a child, reading and study are generally irksome. Now, if geography were taught by moving pictures, if foreign lands and cities were illustrated, if the topography and general characteristics were shown, if the habits and demeanor of the people were depicted, and if their occupations and methods of work and recreations were illustrated, the child would have as clear an idea of everything as if the original scenes were viewed directly; and not only so, but the study of geography would be a tremendously interesting experience, and not a hardship, as is now likely to be the case.

"The study of history is quite possible. At the present time the incidents and events of history are more or less of a confused mass of kings, statesmen, wars, treaties, and famines in the minds of most children, whereas by moving pictures the actual events could be depicted and would form as indelible an impression as if really seen. By means of moving pictures the average school child of the future should be as familiar with the incidents of the Battle of Gettysburg as one of the soldiers who fought in that battle—more so, because the child would be in position to view the entire incident, and not be confined to a limited field.

"In the study of literature the moving picture will also play an important part, because the books and poems of the great writers can be illustrated as actual incidents, and not be confined to cold type.

"In fact, for educational purposes, the field is without limit, and pictures, for example, have actually been taken illustrating chemical reactions. When I was a boy one of my greatest delights was the study of experiments of Sir Humphrey David. What would I not have given if that work had been brought to my attention as a reproduction of the original experiments of the great scientist! When so abstruse a subject as chemistry can find an opportunity for enlightenment in moving pictures, I think that specialists in other branches will have no difficulty in utilizing them effectively for their own work. Above all else, the fact must not be lost sight of that for educational purposes the moving picture possesses the tremendous advantage of not only giving a more correct and vivid idea of a subject than can possibly be obtained in books, but it places the knowledge before the child in an attractive and entertaining way. Instead of 'The whining schoolboy creeping like a snail unwillingly to school,' I shall not be surprised to see the school children of the future clustered on the steps waiting for the door to open."

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THOMAS A. EDISON

"Do you think, Mr. Edison, that the present interest in moving pictures as a source of amusement will continue?" he was asked.

"Most assuredly. Man is essentially a pleasure-seeking animal. The moving picture offers the cheapest and most rational form of entertainment that has been so far suggested. Of course it will improve. Pictures that were viewed with absorbing interest three years ago would hardly be tolerated now. The development of the moving picture in three years has been almost as great as the development of the stage, so far as technique is concerned, in three centuries. The development will continue. I believe that in some way the art of color-photography will be applied to moving pictures and that it will eventually be possible to make them stereoscopic, so as to give the third dimension. The experiments I have made and am still making in connection with combining the phonograph with moving pictures convince me that this can be done in a way that will be startlingly realistic. When these improvements are made—and it is practically certain that they will be—the interest in motion pictures will be enormously increased. With these possibilities ahead of us and the certainty of technical improvement in the character of the pictures, both photographically and in an artistic sense, I do not see how anyone can entertain the view for an instant that there will be any falling off in the interest with which pictures are to be received by the people."

"What in your opinion, Mr. Edison, will be the development of moving pictures in connection with the reproduction of the work of great actors in the higher drama?" he was asked.

"That will be only another development of the art. At the present time the works of the greatest singers are indelibly recorded in phonograph and talking machine records and will be capable of reproduction for centuries to come. These records make it possible for all music-lovers to enjoy good music. They will undoubtedly cultivate a higher musical taste in this country. The same thing is true of the motion picture, and especially when it is effectively combined with the phonograph. The great actors and actresses are able in their short lives to reach only a fraction of the public. If their gestures and words are recorded by moving pictures and the phonograph, they can be seen, heard and appreciated by every man, woman and child in the country, not only now, but for a hundred years to come."

CENTURY CONCERTS.

Elliott Schenck, for the past two years musical director of the New Theatre company, has completed arrangements to give a series of popular-priced orchestral concerts on the roof of that theatre, now known as the Century, this Summer. The spacious roof-garden of the Sixty-second Street playhouse is known only to those who have attended the few receptions given there since the opening of the theatre. It has not hitherto been opened to the public. One-half of it is under cover, surrounded by glass doors and windows on three sides that will be thrown open during clement weather. The other half is an open air terrace, overlooking Central Park. Here tables and chairs will be placed and light refreshments of all kinds served. For music-lovers, pure and simple, a few hundred seats away from the tables will be reserved. Four elevators will be used to carry the public to and from the roof.

The concerts will be under Mr. Schenck's personal management and direction, and an orchestra of fifty pieces will perform under his leadership. The New Theatre orchestra of forty men, which has been playing together for two seasons, will form its nucleus. Popular, operatic and symphonic music, with soloists, when occasion permits, will constitute the programmes. No opening date has yet been decided upon.

SARAH BERNHARDT'S FAREWELL.

The Globe Theatre will be re-opened for three nights next week in order to give four more performances of Madame Bernhardt in New York. Her repertoire will consist of a double bill, Jean Marie and Sister Beatrice, which she has not yet done in New York, on June 19, L'Aiglon on June 20, Madame X for the matinee on Wednesday, June 21, and Camille for her last performance, on Wednesday evening. Madame Bernhardt will depart for Europe on Thursday, June 22.

YSOBEL FINALLY PRODUCED.

Buenos Ayres, Argentina, South America, was the first city to hear Pietro Mascagni's light grand opera, Ysobel. It was produced in the South American city on June 2 and was received with enthusiasm. For some time the outlook for its ever coming to production seemed dark, for Mascagni's demands compelled the Lieblers to turn it down for American production and the city of Rome refused to bring it out.

ROBERT HILLIARD UNDER THE KNIFE.

On Tuesday, June 6, Robert Hilliard, who recently returned from a flying trip to Europe, was operated on at Miss Alston's Private Sanitarium on West Sixty-first Street. The operation was painful but successful, and Mr. Hilliard is pronounced out of danger. He will, however, be confined to the hospital for at least two weeks longer.

EDWARD HARRIGAN'S CAREER.

(*Continued from page* 12.)

the stage, and I suppose that the success of the Mulligan series and subsequent plays of local life was due, in a large measure, to that fact. At the same time I wish to give no small measure of credit to the songs that Dave Braham composed for these plays, many of which have been whistled and sung all over the country."

Funeral services were held Friday morning at the Church of the Ascension, in West 107th Street, near Broadway. The church was crowded with the friends and associates of the dead actor. The Rev. Michael J. Tighe, assistant rector of the church, celebrated the Requiem High Mass, after which the body was placed in a vault in Woodlawn Cemetery. The pall bearers were Joseph Grismer, Willis P. Sweatnam, Charles Riegel, Dan Collyer, Robert Fisher, Harry Weaver, Franklin Mosee, George Nash, and William J. Ferguson.

Just before the funeral procession reached the church an aged man, about seventy years old and blind, asked Father Edwin M. Sweeney, pastor of the church, that he be allowed to remain in the vestibule and touch the coffin as it passed. He explained, "I have come from Yonkers to Ned Harrigan's funeral, and since I can't see the coffin I want to touch it. Before I lost my sight I saw Ned in every one of his plays, and I knew him personally." The request was granted, and the old man, who was led by a woman, followed the procession into the church. He refused to give his name.

Among those present at the funeral were George Merritt, Charles Coffee, Joseph Sparks, John C. Rice, Edward Mack, George G. Halpin, Emil Usel, John Walsh, Harry B. Gardner, A. J. Dick, Theodore Pedro, Sol Hoffheimer, Robert Stevens, Lewis Phibler, Harry Thomson, Charles McCarthy, John Mayon, James McCullough, Andrew McNulty, Edward Brady, Eugene Callahan, Mary Adams, Paula Edwards, Fanny Batchelor, and Annie Mack. Dick Quilter, Harry Fisher, and Tim Cronin sat in a pew all by themselves. All three had appeared with Mr. Harrigan. Many prominent persons outside the theatrical profession who had known and admired the dead actor attended his funeral as a mark of their respect. Among them were Supreme Court Justice John W. Goff, Philip Donohue, former Assemblyman Peter Donovan, former Police Inspector Alexander Williams, former Police Captain Brogan, who was in the Seventh Ward; James Armstrong and former Borough President John A. Ahearn. Mrs. Annie Yeamans was so prostrated by the news of Mr. Harrigan's death that she was unable to attend the funeral.

All of Mr. Harrigan's immediate family were present, including his widow and his six children,. Dr. Anthony Hart Harrigan, Mrs. Richard L. Loughran of Philadelphia, William, Philip, Nolan and Grace Harrigan. Other relatives present were Mr. and Mrs. George Braham, David Braham, Jr., Farley, Rose and Ida Braham; Mrs. Louise Harrigan, Walter Harrigan, Harry Braham, and Mrs. McElroy, a sister of Tony Hart, Mr. Harrigan's old partner.

JANE COWL MEETS BATAILLE.

Jane Cowl, who is in Europe on a two months' tour, has been made a flattering offer by Henri Bataille, the author, who is anxious to have her create the leading role in his new play. Miss Cowl met Mr. Bataille in Paris, and the playwright outlined the plot of the play to her. The character is that of an American girl who comes to Paris and whose frankness and attitude toward life make her misunderstood and get her into various dilemmas. Incidentally, some humor develops from her use of American French. Miss Cowl is at present in England. Recently she has been motoring through Italy and France. She will return home the latter part of this month and will again be seen in her familiar role of Catharine Darwin in Charles Klein's The Gamblers when the company begins its season in Boston the first of October.

CHARLES FROHMAN RETURNING.

On the *Lusitania* which sailed from London on June 10 was Charles Frohman who is returning to America earlier than usual. Just as soon as Mr. Frohman arrives work on his new American productions will begin immediately. He will not return to London till December.

MADGE LESSING RETURNS.

Madge Lessing, who has not been seen in New York since the revival of Erminie in 1904, arrived on Monday from Berlin for a short visit.

THE SOCIETY OF THE ALUMNI.

The Twenty-first Annual Meeting of the Society of the Alumni will be held in Room 606, 1451 Broadway, on Thursday, June 15, at 2 P.M. Business of importance is to be considered, including the election of officers for which the ticket has been prepared by the nominating committee consisting of Charlotte Lambert, Margaret Field, Charles A. Goettler, Grant Mitchell, and Charles Halton. The executive committee will meet on Tuesday, June 13, at 4 P.M.

Many encouraging reports have been received from members in various places, and increasing interest is manifested in the welfare of the society. Aline McDermott, whose excellent work in the Academy performances during the past two years is well remembered, will serve as representative of the class of 1911.

The rooms of the society remain open during the Summer from 9 A.M. until 6 P.M., for the use of members.

Bangs, N. Y.

MINNA PHILLIPS

Leading woman of the Payton Stock Company, Grand Opera House.

JUVENILE PINAFORE.

Another revival of H. M. S. Pinafore, which is now being presented by an all-star cast at the Casino, will be made Friday afternoon, June 26, at the Casino by an all-child cast. The proceeds will go to the Stage Children's Fund. Daniel V. Arthur, who is responsible for the all-star production, will supervise the all-child presentation, and Silvio Hein, musical director of the grown-up company, will serve in the same capacity for the juveniles. The children who will appear have all been members of theatrical production before. The cast: Sir Joseph Porter, George Tobin; Captain Corcoran, Robert Smith; Ralph Rackstraw, Millard Harris; Dick Deadeye, Thomas Carnahan; Bill Bobstay, Buster Hemley; Josephine, Genevieve Tobin; Little Buttercup, Ruth Wells; Hebe, Evelyn Bennett.

EVERYBODY.

Peter G. Piatti has written a morality sketch called Everybody, which will be booked for vaudeville. A dress rehearsal of the piece will be given this afternoon (Wednesday) at the Amsterdam Opera House. The sketch was staged by Legai Robinson. It is in four scenes. The cast is: Everybody, R. Campbell Travers; Work, Frank Sargent; Honesty, Frank I. Frayne; Advice, John Saunders; Shirk, Hayden Clifford; Future, M. Nobles, Jr.; Sport, Frank Sargent; Pleasure, Catharine Scott; Luck, Adelaide Matthews; Fortune, Adelaide Matthews.

ACTORS' SOCIETY ELECTION.

The annual election of the Actors' Society of America was held in the rooms of the society in the Forty-fifth Street Exchange Building on June 8. The following officers were chosen: Fred Niblo, president; George Stuart Christie, vice-president, and Georgia Christie, secretary. Monday afternoon a meeting was held to discuss various business matters.

PLAY PIRACY.

The National Association of Theatrical Producing Managers are bringing suit against the Imp Moving Picture Concern for play piracy. The company recently released a picture called Three of a Kind, which intimately resembled Margaret Mayo's clever farce, Baby Mine.

ANNA HELD COMING BACK.

It was announced yesterday that Anna Held will, early in September, appear in New York under the direction of F. Ziegfeld, Jr., in a French farce by the authors of The Pink Lady. The American version is to be made by George V. Hobart. Raymond Hubbell will furnish the score.

AIDA AT DALY'S.

Grand opera in four acts and seven scenes; music by Verdi. Revived on June 12 by the New Grand Opera company.

Aida	Dianetta Alwina
Anneris	Alice Gentle
Radames	Cavaliere Carlo Cartica
Amonasro	Giuseppe Pimassoni
Ramphis	Giovanni Gravina
The King	Natale Cervi
Messenger	Mr. Correnti
Priestess	A. Heyman

To compare grand opera at $1.50 with grand opera at $5 is obviously unjust. Moreover, the New Grand Opera Company is not attempting competition with the Metropolitan in any detail of its production. One expects to pardon much to the scenic investiture, although Georgian walls peering through Egyptian portals, and Louis XIV. thrones squatting uncompromisingly in a pyramid, rather top the point of absolution. This does not take into account the quaintly carved beasts of the triumphal procession, that never were on land or sea, nor the Billiken idols, that never would have inspired veneration in the humblest dweller by the Nile.

More fatal, however, were the tedious entr'acte pauses, that thinned out the audience, and the noisy tetes-a-tetes behind scenes during the progress of the opera. The audible prompting at least had an excuse for its culpability.

After all, the music is the thing at the opera, and there were numerous passages in the middle of the performance that held the attention. On the ordinary patron the din and the movement of ensemble scenes properly exert greater charm than the solos. Consequently the most effective part of Aida was the triumphal return of Radames to Thebes, in the second act. It moved with sufficient spirit, confidence and variety on the part of singers and orchestra to cover up any individual shortcomings. As a rule, throughout the evening both chorus and ballet gave satisfactory accounts of themselves.

The common lack of all the musical expression was sympathy. Most of the voices, while correct enough, left one cold and inert, and at times antagonistic. Alice Gentle, because she sang usually without effort or loss of repose, was the most agreeable to listen to. Furthermore, she was a delightful picture, except during a few rapid arm movements in act four. In two or three soft, high, flute tones, Dianetta Alwina really thrilled the listener, and in the third act she did some dramatic work that pleased the spectators, but much of her singing did not level up to her intentions, which were of the best. Her last scene was commendably expressive.

The four men—Cavaliere Carlo Cartica, Giuseppe Pimazzoni, Giovanni Gravina, and Natale Cervi—met the varying demands adequately, but not with distinction. Mr. Cartica's rendering of "Celeste Aida" was applauded as a matter of course, and Mr. Pimazzoni in the third act found the audience lying in wait with applause.

Such massive qualities as Aida demands tax the strength of the New Grand Opera company to the last degree, even with such intelligent direction of the orchestra. The lighter productions to follow should move with more celerity and correspondingly greater success.

RAVAGES OF THE STORMS.

Between fire and water, Dreamland at Coney Island is leading a precarious existence. New York was treated to a series of spectacular electrical storms beginning on the evening of June 10 and extending intermittently to the morning of June 12, which make even the Hippodrome displays hardly worth while. What the rain and the lightning left untouched the gale settled with a most decisive air. Most of the flimsy buildings that had risen from the ashes of Dreamland flew out to sea or sneaked back into the sand, under the pressure of atmospheric necessity, while some 150,000 visitors to the island fled to the bathing pavilions to secure suitable costumes during the downpour.

The tent over Ferrari's Animal Show early succumbed on Saturday evening, and while the patrons hastily evacuated the place, the canvas settled gently but firmly down upon the cages and their terrified occupants. The New Brighton Theatre, near the beach, was marooned with all its sea-going patrons. As no Moses was present to part the waves and lead the chosen people to land, the entire assemblage were thrown upon each other's company for several hours until the storm abated. As soon as the first dove returned with the olive branch they eagerly separated.

At Clason Point Park on Sunday the Ferris wheel was knocked out of plumb by the wind or the lightning, suspending six passengers unwillingly in midair. The aviators were finally brought down from their perches by way of 60-foot ladders. In an earlier storm several hundred people were penned in with trick ponies and monkeys under the descending folds of wet canvas of the Hippodrome, greatly to the surprise and discomfort of all concerned.

The Society Circus at Flushing, L. I., which opened on June 7, terminated its career in the Saturday storm, which scattered its glories and marvels over the surrounding landscape. The storm and looters have subtracted some $15,000 from the proceeds, which were to be donated to the Flushing Hospital.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Shep Camp will succeed Frank McIntyre as Bob Blake in The Traveling Salesman when that play takes to the road next season.

Ethel Barrymore's $5,000 limousine car was destroyed by fire Saturday night, June 3. The accident occurred while the chauffeur was driving the car toward her home in Mamaroneck, and was caused by the ignition of escaping gasoline. Miss Barrymore is still in the West, not having finished her season.

Charles Recht, who translated The Clouds, recently presented at the Bijou Theatre, is at work on a translation of Strindberg's Countess Julia for the use of Sara Biala.

Mrs. Durand Rose, author of the play Dante, was granted an audience by Queen Margherita of Italy on June 2. Mrs. Rose presented the Queen with a copy of her play.

The Heroine was given in Mather Hall, Kansas City University, on May 26. In the cast were Chester Gray, Louis Berry, Rosetta Carson, Gertrude Debus, Olive Johnson, May Darby, Joseph Eberle, and Rose Coughlin.

Sophus Michaelis, the Danish author, whose play, A Son of the People, was produced at the New Theatre, has divorced his wife, Karin Michaelis, herself an author.

The Merchant of Venice was given on May 30 in O'Connor Hall, Trinity College, Washington, D. C. In the cast were Helena Sheehan, Marguerite O'Leary, Marguerite Riley, Agnes Graves, Rosalind Bronwell, Mary Walsh, Louise Martin, Eleanor O'Connor, Florence Mills, Irma Ryan, Isabella Stoddard, and Anna May McCarthy.

James A. Welsh and company will present a new vaudeville act next season, written by Fred J. Beaman, the well-known sketch writer. Four people will be employed.

Knowland, the senior play at the University of Minnesota, was given in the Metropolitan Opera House, St. Paul, on June 2 and 3. Besides numerous choruses of generous quantity and superior quality, the principals were Paul Shepard, Fred Ware, Frank Goodman, Leo Owens, Ralph Hoffman, Harold Taylor, Robert Burrows, Laird Goodman, Neil Kingsley, Jay Elliott, Enza Zeller, Elizabeth Schrader, Ruth Fagundus, Rhoda Jane Dickinson, Elizabeth Casey, Bess Shannon, and Mildred Merriman.

"The Goose Girl," by Harold MacGrath, is now being dramatized by George D. Baker. The company is to be engaged by July 1. The play is to be put in rehearsal by July 7 and the season will probably open Aug. 7.

An effective feature of Ivy Day at Barnard on June 6 was the pantomime, Pluto and Proserpine, danced by Marian Oberndorfer, Vera Guesiein, Louie Johnson, Frances Randolph, Helen Brown, Stella Block, Louise Greenawalt, Ruth Moss, Myrtle Schwitzer, Irma Heideck, and Ethel Leveridge.

Will Cressy and Blanche Dayne opened at the Palace, Manchester, England, on June 5, in their sketch, The Wyoming Whoop.

Seniors at Synodical College, St. Louis, gave The Chaperon on June 1. In the cast were Lillian Baldwin, Geraldine McElroy, Marjorie Mae Harrison, Ella Martin, Culran McCutchan, Jessie Fisher, Mary Moss York, Josephine Latham, Eloise Dudley, Mabel Wenger, Ruth Wylie Geiger, Winnie Davis Jones, Jean Miller, Ruth Thomson, and Naomi Martin.

Arrangements have been consummated between A. G. Delamater, manager of Herbert Kelcey and Effie Shannon, and Harry Frazee, whereby their new play, The Lady from Oklahoma, will begin an indefinite engagement at the Cort Theatre, Chicago, commencing July 1. The play, of which Elizabeth Jordan is the author, was successfully tried out at Atlantic City the week of May 15.

On June 6 Normal School students and members of the International Kindergarten Union, Philadelphia, gave The Lost Prince at the School for Blind at Overbrook. The book is by Jay Chapman, the music by Philip H. Goepp. In the cast were Eleanor Parrich, Alma Lindsey, Julia Neely, Emma Alteneder, Lillian Vandeveer, Marie Campbell, and Margaret Rock.

At the Murat, Indianapolis, the stock company are presenting The Great John Ganton, with George Alison in the title-role.

Pupils of St. Teresa's Academy, East St. Louis, gave Patricia and The Spinning Bee, a double bill, on June 5.

Joseph R. Gary, who has been playing Brewster in The Third Degree company, has arrived in town.

Edward (Teddy) Le Duc opened on the Sullivan and Considine circuit May 28, at St. Paul, Minn., playing Homer Miles' part, Clancy, the janitor, in On a Side Street. The company goes to the coast.

Pupils in the senior Latin class of the M Street High School, Washington, presented Dido, the Phœnician Queen, on June 6. The dramatization of Virgil's Aeneid was by Frank Justus Miller, and A. H. Glenn directed the production. In the cast were Charles Houston, George Hayes, Fred Malone, Lucile Calloway, Etna Nutt, Justine Townes, Creed Childs, Jennie Taylor, Frances Magruder, Joseph Stewart, Merrill Curtiss, Eugene Davidson, Sybil Hammonds, Medea Fitshugh, Gladys Tolliver, Florence Parnell, and Ruth Smith.

Seniors at Macalester College, St. Paul, played The Private Secretary on June 3. In the cast were Ernest Johnson, Leland W. Porter, Fred Carson, William Heed, Donald Doty, William Noyes, Isabelle Dodds, Effie Ellison, Marjorie Hanson, Luella Murphy, and Arthur Hunt.

Seniors at Cumnock School of Expression, Los Angeles, gave Ibsen's Pretenders on June 2. Prominent parts were taken by Caroline W. Ferris, Louise Draper, and Cora J. Glass.

J. C. Simpson's Greater Shows is touring the Summer parks. The bill consists of Arabia, presented by Essie Fay, the original Good Night Horse; Jessie James, the Outlaw Shows; Old Plantation, coon songs and coon dances; Mysterious Egypt; Osea, the Wild Girl; Dakota Max, Wild West; merry-go-round, balloon ascension 5 P.M. every day, high wire acts 4 and 8 P.M. The business end of the production consists of J. C. Simpson, manager; D. D. Daly, treasurer; I. M. Monk, general agent; W. A. Sassman, agent; C. F. Burkley, special agent.

Adeline Dunlap left last Saturday for the Maine woods to rest and fish after her arduous season in the title-role of Madame X. She is accompanied by her husband, C. H. Booth.

Campbell "Doc" Travers arrived in the city last week, having finished a stock engagement at Winnipeg.

The United Play company's production of The Climax (company A), under the management of H. E. Rowe and Colonel Leslie Davis, closed its season of forty-one weeks June 11 in Hibbing, Minn. The tour, which was in the Central States, extended from Galveston, Tex., to Edmonton, Alberta. Mr. Rowe immediately went to Detroit, where he met his wife, Hedda Laurent, and went to his cottage at Wolf Lake, near Muskegon, Mich., for the Summer. They have signed with The Lion and the Mouse for next season, Mr. Rowe to manage and Mrs. Rowe to play Shirley Rossmore.

Marguerite Matzenauer, contralto at the Munich Opera House, will sing at the Metropolitan Opera House next year.

Charles Frohman has secured Franz Lehar's new play, The Liebgardist; the Shuberts have acquired the Leo Kastner-Joseph Snaga operetta, The Wandering Gypsy, and James C. Duff has contracted for Max Reinhardt's Oriental pantomime, Sumurun.

The first production to be made by the new Rex Amusement Company, which was incorporated recently in Albany, will be The Night Rider, an emotional drama dealing with the tobacco raising districts of Kentucky and Tennessee. The production will be made early in August and will come into New York after a short preliminary tour.

Stetson's Uncle Tom's Cabin has done tremendous business this season. At the Lyric Theatre, Buffalo, N. Y., during a recent week the demand for seats was so great that daily matinees were instituted, and standing room was sold at every performance. Over one thousand people were turned away at the Friday matinee and, as the house was practically sold out for Friday and Saturday, the announcement of a 10.30 performance Saturday morning met with such favor that a line was formed in front of the theatre at 7 A.M. Three performances were given Saturday to capacity. The company numbers forty people and carries sixteen ponies for the parade and requires two cars for transportation. Charles W. Langstaff recently joined as director.

Taylor Holmes, at present at the Folies Bergere, will come under the management of Henry W. Savage next season. He will appear either in Le Million, a French farce, or in Somewhere Else, a new comedy by Avery Hopwood.

J. W. Sights and his stock company are touring the Middle West under canvas. In the company are C. Don Triplett, B. H. Doty, Will Stanton, J. W. Sights, Clarence Auskins, Roy Harvey, Frank Shryock, Edward Gleason, Guy Baxter, Andy Bainter, Jack Stanley, Marjorie Parr, Ella Francis, Little Trixie, Pauline Sights, and Baby Marjorie. J. W. Sights is manager, Pauline Sights is treasurer, Clarence Auskins is business-manager, Will Stanton is stage-manager, and Edward Gleason is chef.

Mrs. J. H. McCarron (Mabel Carmontelle) was a guest of honor at a dinner given at the Hotel Astor, April 30, by Mrs. C. E. Bray.

Lottie Briscoe, who has been so long the leading lady with the Essanay Film Company, has been engaged by Grant Lafferty for the Philadelphia Chestnut Street Theatre, where she will open on June 19 for a special two weeks' engagement, playing the lead, the first week in Arizona and the second week Monsieur Beaucaire.

Janet Priest is the guest of her sister, Mrs. W. F. Reinhardt, at 50 East Elm Street, Chicago, Ill.

Willis Hall has retired from the Klimnt and Gazzolo company, now playing at the Bijou Theatre, Minneapolis, and George Kenedy will fill his place as leading man.

Jane Cowl will return from Europe this month and, after a short season in stock at the Hudson Theatre, Union Hill, N. J., she will again be seen in the role of Catherine Darwin in Charles Klein's The Gamblers, which begins its second season at the Shubert Theatre, Boston, in October.

William Echols and Marie Van Etten (Mrs. Echols) are with Himmelein's Associate Players filling an indefinite stock engagement at Buffalo, N. Y. The company is in its forty-fourth week and has had a most prosperous season.

The New Orpheum Theatre, Peoria, Ill., closed its doors June 4 for the Summer months. It will open the latter part of August. Frank Rayman, the resident manager, who has been in Peoria since Jan. 19, superintending the work and attending to all matters for Charles E. Bray, will go to Mt. Clemens, Mich., and take a course of baths, after which he and Mrs. Rayman (Katie Emmett Rayman) will come East to visit Mrs. Tony Pastor at her "Kerry Cottage," at Elmhurst, L. I.

Will Gregory corrects a statement recently made in THE MIRROR that he was formerly associated with Al. H. Woods.

Franklyn Gale will return to the legitimate next season. She has been engaged to play Annie Jeffreys in The Third Degree, the role originally played by Helen Ware. Miss Gale has been for the past two seasons in vaudeville, playing a sketch, On the Level, written by Charles W. Datz.

Frank Tidmarsh, a member of the stock company at Richmond, Va., was seized by an attack of appendicitis May 29 and had to be removed to the hospital, where he was operated on. Mrs. Tidmarsh (Katharine Francis), a member of the same company, is with her husband.

Clifford Hyde closed his third season with the Nancy Boyer Stock company at Fort Wayne, Ind., on May 15, and on May 28 opened with the Fairview Stock Players at Fairview Park, Dayton, O., in The Charity Ball. Mr. Hyde has been re-engaged for the Nancy Boyer company for next season.

Addie Cora Reed, widow of Bassett Henderson, was married to George Messinger Richardson, of Boston, Mass., in Somerville, Mass., June 2, by Rev. George W. Bicknell. Mrs. Richardson will be remembered as one of the Erminies of the opera of that name. She has also appeared at the head of her own company.

Ada M. Darette, after a successful season playing leads in the South, sailed from Tampa, Fla., for New York city, and is at present taking her vacation at Brighton Beach. She intends to spend some time in Atlantic City and Niagara Falls before returning to her home in Chicago.

Leonora Bradley has been engaged for next season with Vaughan Glaser and has gone to visit friends in Boston. Miss Bradley intends spending her Summer near Boston.

Grace Connell left last week with the Louis Morton Opera company, which will fill a Summer season at the Valley Park Theatre, Syracuse, N. Y., opening last Monday.

Leon Moore, for a number of years on the business staff of Al Trahern, closed with that manager last week and joined Mildred and Rouclere for the Summer and coming Winter tour.

Ilka Diehl is combining business and pleasure by spending her spare time at the Summer home of her parents, Lake Wood, Cleveland, Ohio. Harold Meade, Miss Diehl's leading man, enjoyed a few days' vacation at Lake Wood, and while there made a brave effort to cut down the long grass on the place.

Mrs. Malvina Hammerstein was granted an interlocutory decree of divorce from Oscar Hammerstein by Justice Tompkins on June 5.

Irene Ackerman has been giving a series of readings at Atlantic City during the past three weeks. She will return to the city this week and later will visit Asbury Park, Long Branch, and Newport to fill other engagements.

"Jolly" John Larkins, who was a co-star with "Black Patti" for three seasons, will next year head his own company, under the management of the Picker Amusement Company, to be known as "Jolly" John Larkins and His Happy Flock in Royal Sam, a three-act musical comedy, by John Larkins, with music by Tim Brymm and John Larkins. Jennie Pearl will be his leading lady. A route that embraces nearly every important city in the North and South has been arranged for, opening on the Jersey Coast early in August.

Lillian Clark, of the Buster Brown company, was married to Clad Neff, at her mother's home in Brooklyn, N. Y., on June 5. Lillian is a sister of Madeline Clark.

The Florentines, a blank-verse drama by Maurice V. Samuels, reviewed in THE MIRROR some time ago, has won favorable recognition from several English critics, and has gone into French's standard library of drama.

The Follies of 1911 will open at the Apollo Theatre, Atlantic City, end June 19 and will come to the Jardin de Paris, atop the New York Theatre, on June 26. The complete cast of principals include Bessie McCoy, Lillian Lorraine, Fanny Brice, Clara Palmer, Vera Maxwell, Arline Boley, Harry Watson, Leon Errol, Walter Percival, Tom Dingle, Charles A. Mason, George White, Peter Swift, Addie Young, Bert Williams, Brown and Blyler, and the Dolly Sisters.

Edna Goodrich has been engaged for a new Frohman production on this side next season. Miss Goodrich is now in London, where her book, "Mrs. Deynard's Divorce," is awaited with interest. Olive Wyndham, recently of the New Theatre, will also play under the Frohman banner next season.

George Driscoll, manager of the Orpheum Theatre, Montreal, Canada, was married at St. Patrick's Church in that city, June 2, to Winifred Hart. The ceremony was performed by the Rev. Father McShane, S. S. Mr. and Mrs. Driscoll have gone to London on their honeymoon.

Eleanor Kent, who recently starred in King Dodo, joined the cast of A Country Girl at the Herald Square Theatre Monday night, singing the role of the Princess, replacing Genevieve Finlay. In the Fall Miss Kent will resume her vaudeville engagements in Love Via Aeroplane.

Wright Huntington has signed with The Gamblers for next season. Louise Gerard has joined the Murat Stock company, Indianapolis, Ind. Joseph Bantley has also signed with the same company. Harry S. Hadfield has gone to his bungalow at Westwood, Mass., for his Summer vacation. Harrington Reynolds, of The Rosary company, who is spending the Summer at Tiverton, R. I., was removed to the Union Hospital in this city 31 and underwent an operation June 1, performed by Dr. Hubert G. Wilbur. The operation was most successful. Mr. Reynolds is receiving the best care and expects to return to Tiverton in two weeks. Walter S. Fenner, of The Rosary company, is enjoying the fishing and boating at Seaconnet Point for a few days.

The Singing Teacher is the name of a new musical comedy recently acquired by Lew Fields. It will be produced next season.

Harry Mayo, formerly of Jones and Mayo, will return to vaudeville shortly in a new act.

George W. Wilson is to have a new one-act playlet by Mattie Keene, called Fifty Years After. It is to be produced shortly.

The Hudson Theatre will reopen on Sept. 4 with Frank McIntyre in George Bronson Howard's new comedy, Snobs.

Lennox Pawle, last year a member of the Pomander Walk company, will produce a successful English vaudeville sketch called The Devil's World in this country next season. He will make the production in association with Tom Reynolds but will not appear in it himself, since he has signed contracts again for Pomander Walk.

Theodore Bamberg, late of the Howard Thurston show, joined Mildred and Rouclere for a tour of the Summer resorts and the Canadian Provinces, commencing June 8. He will present his shadow act. Mildred and Rouclere closed their regular season May 1, at Middletown, Conn., and they are resting at their New Jersey home. The attraction is fully booked for next season, commencing Oct. 1 at Newport News, Va., through all of the Southern States, with a side trip to Cuba, and then through to the Coast. This will be their first Western trip in years. Many new features are now being built for next year. Archie Mackenzie is doing the advance work for the Summer.

Nelly Roland, the young German actress who recently appeared in this country with Conrad Dreher, under the management of Gustav Amberg, will blossom forth as an English speaking actress, under the management of Daniel Frohman. She will replace Laurette Taylor in The Seven Sisters. It is said that Mr. Frohman will make a German production of the play in Berlin, with Fraulein Roland as the star.

Sanford Dodge has secured the touring rights for Eugene W. Presbrey's The Right of Way, from Gilbert Parker's popular novel of that name, and is now having a complete new scenic production made. He is booking it in the principal cities west of the Mississippi River, where he will present it during the season of 1911-1912.

A Man of Honor, a domestic drama, written by the Rev. Dr. Isaac Landmann, a rabbi, of Philadelphia, will be produced next season by Hans Robert and Joseph Weber. Edmund Breese will be starred in the play and will be supported by Mr. Robert, Ralph Delmore, Ben Johnson, Edwin Robbins, Mary Nash and others. The opening will be at the Broad Street Theatre, Philadelphia.

Three Get-Rich-Quick Wallingford companies and a like number of organizations in The Fortune Hunter will be sent out next season by Cohan and Harris.

Dave Heilman will do advance work for The Wolf for next season under the management of Latimore and Leigh. This firm will also have on tour two companies playing The Man on the Box, Bert Leigh being starred with the No. 1 company, playing through the South. After the holidays they will also present Billy Long in a new play. During the first part of the season Miss Long will support Bert Leigh in The Man on the Box.

PENCILED PATTER.

The flowers bloom, the country lakes gently ripple, the cool breezes of the ocean sway lazily over the beach, the cow in the meadow quietly munches her grass, the farmer smiles with happiness while he looks over his budding farm. Meanwhile the show folk are trying to book a job for next season. How harsh this world seems, Ethel. Does it not?

The Friars certainly did a "Levy" (cleaned up) with their frolic. Did you catch the big parade last Friday, when they came back? The big "welcome committee" fell in behind, and, believe us, it was the hardest work we have done in years. Just try marching in New York on a June day if you don't believe it. Half of the bunch had to stay up all night in order to be at the monastery at 9 A.M.

Mary was a wise young girl,
But she had a gentle "lamb."
And one day the "lamb" got lost,

But she didn't give a —— care about the "lamb" anyhow, because she said there were so many others who were "just crazy" about her anyway, and "lambs" are so plentiful in New York at this season of the year.

We haven't read a thing in the papers for two weeks about Mary Garden, Oscar Hammerstein, Theodore Roosevelt, the former Vivian Gould, and (guess who? You're right) Doc Cook, our old space filler.

"Open letters" to the left of them, "open letters" to the right of them. Why not write postal cards once in a while?

Bert Kalmer, of Kalmer and Brown, as most people know, has become a song writer, and a good one. "In the Land of Harmony" is his first hit, and he has several others that look just as good. Now the question is, if actors are becoming song writers, must song writers become actors? Several of them tried it. Gus Edwards is still acting. The rest of them are writing songs again. Look out, boys; these actors are "cleavah young fellows."

The English team lost the polo contest. Bill Papke, an American, won the middleweight championship from an Englishman, and there are about twenty American vaudeville acts "knocking 'em off the seats" in England at present, with about that many more sailing. Irish papers please copy.

"All the world loves a lover." That's why Nat Goodwin and Lillian Russell are so popular.

It is reported that Get-Rich-Quick Wallingford may be produced in London in the Fall. If they intend to do it they had better send a copy of the play to all the English papers at once so they can "get" the stuff when the show is produced. Can you imagine them understanding "Cohan's chatter" over there? George would have a lot of fun watching the audience.

With the way those "'Frisco cafe actors" are coming to New York, it seems to us as though it must be pretty lonesome on the Coast. May be some of the "lay offs" around here will go out there and get work.

It is said Willie Collier is to star himself in a new play that he will write and produce himself in a theatre he intends to lease himself. It is thought he will hire some one to sell the tickets and direct the orchestra, as he hardly thinks he'll have time to attend to them both.

The Friars' Frolic is just "cleaning up" all along the line. When it comes to doing things, those Friars bat 1000 per cent. all the time.

Did you ever catch the old soldier fiddlers? If you didn't, make haste. They play every kind applause tune you ever thought of and a few more you forgot. Riot is not the word to express how they go. When it comes to the American flag stuff they make Georgie Cohan look like a piker. You must see the old boys.

If it wasn't for the "honeymoon" custom just think of all the people who would never get a look at Washington, D. C., or Niagara Falls.

We quote this from *Variety*: "After three weeks as a vaudeville house the Overholser Theatre, Oklahoma City, Okla., closed May 21." With a name like that we wonder how it ever opened. Can you imagine trying to tell some one by telephone where to meet you if you were making a date?

It won't be long before we all will be receiving picture post cards from different Summer resorts with the old line, "Having a good time; wish you were with us," written on the "This space for correspondence" side.

Bissett and Scott are to play twenty weeks in England. When "Scotty" lands there he will probably go around and see the King. His "Hello, George," will come in handy.

Did you ever look over the audience at Hammersteins on a Sunday night? All the traveling salesmen in town go there and try to look like actors. (A noble ambition.) They are funnier than the show.

And now the Summer parks will be opening and closing, and the same old actors who get stung every year will be getting done out of their money. How long will this keep up?

Variety says China is to be represented at the Olympic games in 1912. Do we think the Chinamen have a chance? Shirtingly not. (Business of getting on knees. Never again. We promise.)

Miss M. Furst, who typewrites most of the "parts" you get to study, has an office in the Putnam Building. You can find most any author in town there if you hit the place at the right time. May be it's the stenographers?

Joe Howard is going abroad. He may write some songs when he returns, if he hears any good tunes across the pond.

A manager of a small time house asked a monologuist who works "straight" where his "false face and funny clothes" were. They certainly have some bright (?) men managing those small time theatres.

Henry E. Dixey is to open a school and teach new actors how to act. Why not teach some of the old ones also?

The "Suffergette Farm" on Hammerstein's Roof is a very cute little stunt. The girls are direct from the country—around Times square.

The Russian dancers have all "flown." They all made enough money to go home and buy a safety razor for their male relations. No more beards in Russia. Hunch!

Everybody is opening their Summer home. And then they say actors don't eat.

How's the folk back on the farm? That's good.

Look out for that fly paper! (Why be serious?)

THOMAS J. GRAY.

A TYPICAL EUROPEAN THEATRE.

On this page is presented a picture of the Grand Theatre, Rotterdam, Holland, one of the finest playhouses in Europe. This theatre, which is the finest in Holland, in fact, bears favorable comparison with the most commodious and well built theatres of other countries, barring, of course, a certain number of superluxurious or up-to-date edifices, such as, for instance, the Grand Opera House in Paris and the New Theatre in New York. It presents a fine aspect when seen from the outside, the impression caused by the interior being a no less satisfactory one. The entrance, with its monumental staircase leading to the balcony and upper tiers; the roomy promenade corridors and handsome foyer, which is graced by life-size bust portraits in oil of the leading members of the Grand Theatre company, some yet among the living and others who have already passed away; the ornamental ceiling and electric lights, the deep stage, with the required mechanical facilities; all these advantages combine to make the building well worthy of the name it bears. The comfort of the public and the general safety as to fire or otherwise have been well cared for. The seating capacity is for 1,200 persons, while the prices of admission as a rule vary from 2 florins and 25 Dutch cents to 25 cents as lowest gallery price, or, say, from about 87½ cents to 10 cents, United States coin. Naturally on extra occasions, such as performances of foreign stars or opera nights, these prices are increased; nay, are even doubled, trebled or raised still more, according to the nature of the attraction. The ratio of the usual prices at the Grand is the same used by the other first-class theatres of Amsterdam and The Hague.

THE SPOONER BENEFIT.

On Sunday evening, June 18, Cecil Spooner will tender a testimonial benefit to the employes of the Metropolis Theatre, including R. W. Little, manager; Louis J. Foose, treasurer, and Joe Solly, advance agent. Among those to appear are Cecil Spooner, Rowden Hall, Phillip Leigh, Daisy Chaplin, Hal Clarendon, J. J. Flanagan, Edna May Spooner, Mary Gibbs Spooner, Augustin Phillips, Harry Clay Blaney, and Kitty Wolf.

D'ANNUNZIO'S WORK ON THE INDEX.

The Sacred Congregation of Cardinals in Rome has placed all the love stories and dramatic works of Gabriele D'Annunzio, the Italian playwright, on the Index Expurgatorius, which is a warning to the members of the Roman Catholic Church not to read or further the interests of those works. D'Annunzio's latest play, St. Sebastian, was recently produced in Paris.

THE AL G. FIELD GREATER MINSTRELS.

The Al G. Field Greater Minstrels ended their season Decoration Day, May 30, at New Castle, Pa. The season, excepting for the sultry days of the closing weeks, was a repetition of the many that have preceded, showing good business everywhere. The hold this company has upon the minstrel public strengthens as the years roll by. Al. G. Field no sooner launches one production than his mind and energy are bent on another. The programme presented the past season was proclaimed by the press the best that Mr. Field ever offered. Every year he produces something superior. A promise made is a promise kept. This the public seems to understand, hence the popularity of the company that bears his name. Mr. Field has had the coming season's production under way for months, and seems more enthusiastic than ever before over that which he has to offer. The new first part, the minstrel loving public's favorite portion of the programme, is emblematic of American minstrelsy. The opening is entitled Down Where the Cotton Blossoms Grow. It presents the cotton field, the cotton picked on the old plantation, the birth of minstrelsy, on the bayou, or night and morning, a grand transformation scene, a floral festival, and other surprises.

That the other portion of the show will be as graphic and pleasing as the opening goes without saying, as the newness and originality of the Field offerings is their chief charm, and has brought renown to the Field forces. It is of a semi-military character with minstrel fun sprinkled through it. Characters for Bert Swor and John Healy have been specially created.

The past season Ships and Sailors was an effective climax to the ending of the bill, arousing audiences as no other minstrel offering ever did before. Mr. Field claims he has eclipsed this picture in the whirlwind ending he has completed for the coming season. Mr. Field is resting up for the Fall campaign, managing two farms and building a new country home on his Maple Villa Farm. Arch Donaldson, O. M. Evans, Robert W. Brown, of the Louisville *Times*, and others are the guests of Mr. Field.

THE PINK LADY ENTERTAINS.

Klaw & Erlanger gave a matinee de luxe of The Pink Lady at the New Amsterdam Theatre last Wednesday afternoon. Souvenirs consisting of a bunch of Lawson pinks tied with ribbins bearing the autographs of Hazel Dawn, Alice Dovey, Alma Francis, Alice Hegeman, Ida M. Adams, and Louise Kelly were presented to the ladies of the audience.

The house and lobby were decorated profusely with pink ribbons, pinks, asparagus fern, and myrtle. Pink electric lights illuminated the theatre and boxes. To carry out the scheme the tickets and programmes were in pink. More than ten thousand blooms were given away.

Last night was West Point night. The whole lower floor and the boxes were taken by the West Point graduating class, the alumni, and the officers in the army. The house was decorated in the national colors.

"THE MIRROR'S" CHICAGO OFFICE.

The Chicago office of THE MIRROR, Otis L. Colburn, representative, has removed to the Grand Opera House Annex, No. 123 North Clark Street. This office is on the fourth floor, and the entrance is virtually from the Grand Opera House lobby. The location is on the Chicago Rialto, and there is an excellent elevator service. Telephone, Central—5619.

THE THEIF.

Rumor has it that Margaret Anglin will next season make a tour of the Pacific Coast in Henri Bernstein's The Thief, in which Kyrle Bellew and Margaret Illington were notably successful. It is a fact that the play has been withdrawn from stock production on the Coast.

GRAND THEATRE, ROTTERDAM

SAISON DES BALLETS RUSSES.

The Winter Garden brought its Spring season to a close Saturday night and tonight (Wednesday) Gertrude Hoffman will begin a Summer engagement of dancing at that house. She calls her offering a mimodramatic terpsichorean revelation already known in Paris as the Nouveau Ballet Russe. The entertainment consists of music dramas, without words, either spoken or sung, the stories being told in pantomime and dance. The three ballets are Cleopatra, a mimodrama in one act, with music by A. Arensky, Glinka, Rimsky, Korsakow, Moussorgsky, and Glazoynon; Les Sylphides, a romantic reverie in one tableau, with Chopin's music, and Sheherasade, a coryphefe drama in one act, with music by Rimsky Korsakow. Miss Hoffman will assume a role, but will not dance. The cast includes one hundred dancers, most of whom carry foreign looking and sounding names, and seventy-five musicians. The ballets have been staged by Theodore Kosloff. Max Hoffman will conduct the orchestra. The general manager is Joseph Mandel Kern.

FOR THE FOLIES BERGERE.

After a four weeks' visit to Europe in search of novelties for the Cabaret, or Midnight Show, at the Folies Bergere, William Harris returned on the *Adriatic* Thursday and reported that the foreign showmen are as hard pressed for sensational novelties as the producers in this country. Mr. Harris, however, in the course of his inspection, found a number of acts and artists which he signed for the Summer at the Folies Bergere. Among them are Ionia, a young woman of twenty-two years, an illusionist; Willy Ferreros, a musical genius aged four, who leads an orchestra with authority and distinction; Satanella, a dancer, and Olga Petrova, a chanteuse and pianist, who entertains in half a dozen languages. Satanella will open at the Folies Bergere on June 17 and the others will follow in succession.

THE AGENCY BILL DEFEATED.

The Assembly yesterday defeated Assemblyman Brennan's bill which proposed to amend the general business law in relation to licensing and regulating employment agencies. If passed the bill would have the effect of repealing several provisions secured last year by the White Rats in the passage of the Green employment agency law, and the vaudeville performers were active in opposition to Mr. Brennan's bill. It is said their efforts were largely responsible for its defeat.

BICKEL AND WATSON SEPARATE.

After an association of sixteen years, Bickel and Watson, the comedians, have dissolved their partnership. The team has been under the management of F. Ziegfeld, Jr., for four seasons, having performed in all the Follies save the 1909 edition. Harry Watson has signed with Mr. Ziegfeld for the principal comedy role in The Follies of 1911. George Bickel has not as yet announced his plans for the future.

PLANS OF NEW THEATRE TO EUROPE.

Paul Cravath, one of the founders of the New Theatre, sailed on the *Baltic* on June 3. He carries with him the plans of the new New Theatre, to submit them to William K. Vanderbilt, Sr., Otto Kahn, and H. R. Winthrop, three of the founders, who are in Europe.

THE WIZARD AUTHOR BANKRUPT.

L. Frank Baum, author of The Wizard of Oz, filed a petition in bankruptcy in the District Court of Los Angeles on June 3. His liabilities are $12,600 and the assets $85.

CURRENT AMUSEMENTS

Week ending June 17.

ACADEMY OF MUSIC—Stock co. in Romeo and Juliet—12 times.
ALHAMBRA—Vaudeville.
BROADWAY—Closed June 3.
CASINO—Pinafore—3d week—17 to 24 times.
COLONIAL—Vaudeville.
COLUMBIA—Merry Whirl Burlesque—1st week.
DALY'S—Grand Opera co. in repertory.
FOLIES BERGERE—Revues—8th week.
GAIETY—Excuse Me—18th week—138 to 145 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 18th week—139 to 146 times.
GRAND OPERA HOUSE—Corse Payton Stock in Three Weeks—12 times.
HAMMERSTEIN'S Roof—Vaudeville.
HERALD SQUARE—A Country Girl—18 to 25 times.
IRVING PLACE—Italian Comic Opera in I Saltimbanchi—1 time; The Merry Widow—2 times; Granatieri—2 times; Primavera—1 time; Gran Via—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LIBERTY—Closed June 10.
LYRIC—Everywoman—106 times, plus 3d week—18 to 25 times.
METROPOLIS—Cecil Spooner in Salomy Jane—167 times, plus 10 times.
NEW AMSTERDAM—The Pink Lady—14th week—106 to 113 times.
PROSPECT—Stock co. in The Blue Mouse—275 times, plus 10 times.
THALIA—Ranch Life—10 times.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—14th week—108 to 115 times.
VICTORIA—Vaudeville—matinees.
WEST END—Robert T. Haines Stock in Rose of the Circus—8 times.
WINTER GARDEN—Commencing June 14—Gertrude Hoffmann and Russian Ballets.

Special Introductory Offer

To new subscribers never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

THE GREEN ROOM CLUB.

The annual election of officers of the Green Room Club was held on Sunday, May 28. Two tickets were in the field, one called the independent ticket, the other called the regular ticket. The so-called independent ticket was: Prompter, George M. Cohan; Call Boy, Hollis E. Cooley; Copyist, Frank G. Stanley; Angel, Henry B. Harris; Supers, Franklin Bien, Sidney Wilmer, Francis X. Hope, Martin Herman, Frank B. Arnold, Martin Cody, Chester De Vonde, George Stegner, John C. Boas, James Lackaye, and Walter Vincent; Trustees, Harry B. Thearle, Harry Harwood, James O'Neill, Herbert Corthell, Lignon Johnson, and William A. Brady. The regular ticket was: Prompter, George M. Cohan; Call Boy, Hollis E. Cooley; Copyist, Frank G. Stanley; Angel, John C. Peebles; Supers, Henry B. Harris, Franklin Bien, Sidney R. Ellis, George W. Lederer, Meyer S. Bentham, Milton Nobles, Charles H. Yale, Sargent Aborn, Philip Mindil, Thomas W. Dinkins, and Walter Vincent; Trustees, Harry B. Thearle, William A. Brady, Lignon Johnson, George J. Cooke, William F. Courtleigh, and William H. Crane.

The independent ticket was elected. Then Frank Russell, formerly playreader for Henry W. Savage, protested that the election was illegal because the ticket contained the name of only one nominator, Frank B. Arnold, chairman of the Nominating Committee, instead of the names of the five committee men, as provided in the by-laws. He also protested that ballots of two colors had been used, contrary to the custom of the club. Hollis E. Cooley, the present Prompter, called a special meeting of the Board of Supers to consider the protest on May 31. The Supers upheld Mr. Russell and declared the regular candidates elected.

On June 11 the insurgents met in Lyric Hall and Herbert Hall Winslow presided. The sentiment of the meeting was that Hollis Cooley has too long been directing the destinies of the club. A resolution was adopted asking the Supers to set aside the technicality of the by-law which has made null and void the expressed desire of a majority of the members. A committee consisting of Will R. Wilson, Hugh A. Grady, Georgio Majeroni, Robert Cain, and Eugene J. Young was appointed to lay the matter before the new Prompter, George M. Cohan, and the Board of Supers.

OUTDOES THE FOLIES BERGERE.

A story which seems incredible has been circulated that the Van den Berg-Eustis Opera company will begin an engagement of three months, beginning June 26, at Terrace Garden, offering a table d'hote dinner from 6 P.M. to 8, a grand opera performance, a vaudeville entertainment and a taxicab home, all for $2. The fact is that the company will begin a grand opera engagement at Terrace Garden on June 26, but there is some matter of doubt in regard to the accessories. The company will include a chorus of forty and an orchestra of thirty. Fred J. Eustis will act as conductor. Jose Van den Berg and Richard Carroll will stage the opera, and Signor Abeltieri will drill the ballet. The principals include Bertha Shalek, Francis Motley, Eddie Clark, Frank Rushworth, William Blaisdell, Clara Lavigne, and Reina Lazar. The opening production will be Carmen.

FOR THE WAGE EARNERS.

Madison Square Garden during the week of June 25 will be the scene of a musical festival arranged by Julius Hopp for his wage earners. The Russian Symphony Orchestra has been engaged and each night will offer a different programme. The first night will be devoted to Wagnerian music, the second night will be given over to Russian music, the third night French, and so on till Saturday night, when the programme will be entirely American. The price of admission to all parts of the Garden will be 25 cents. No seats will be reserved.

NEW THEATRES.

Edward F. Rush's new theatre in Forty-sixth Street, near Broadway, is to be called the Apollo. It will seat 818 persons and is to cost $150,000.

Max Gold will build a new $60,000 theatre at Broadway and Varet Street, Brooklyn, N. Y. The theatre will have a seating capacity of 950.

VICTOR HERBERT HONORED.

To-day Villanova College, in Pennsylvania, will confer the degree of doctor of music on Victor Herbert. This is the first academic recognition of Mr. Herbert as a composer

RECORD OF DEATHS.

Thomas H. Davis, at one time in the employ of P. T. Barnum, for whom he discovered many freaks, died at his home in White Plains, N. Y., on June 8. Mr. Davis was born in South Bend, Ind., in 1859, and married Ida E. Roof, in Massillon, Ohio, in 1892. At one time he was manager of the Dime Museum in New York. Later he formed the partnership of Davis and Keogh, who had many melodramas on the road. It is said that Mr. Keogh gave David Warfield his first chance, casting him for a minor part in The Nutmeg Patch. Of late years he had devoted himself to the magazine business. His widow survives him. Burial was in South Bend, Ind.

Harry C. Barton died at St. Barnabas' Hospital, Minneapolis, Minn., on Monday, June 5. Mr. Barton was a member of the old stock company years ago in Cincinnati; subsequently he traveled in the companies of Edwin Booth, Lawrence Barrett, and John McCullough. Later he joined Frederick Warde and Louis James. He was a member of Frederick Warde's company during the past season. He played in the classic drama almost exclusively and was well known throughout the country. He was a charter member of Cincinnati Lodge No. 5 of the Elks.

Mrs. Emma Louise Skinner, musical and dramatic critic of the Albany (N. Y.) *Journal*, died in that city May 23. Her maiden name was Emma Louise Bostock. She leaves a husband, Thomas Skinner, and two children, Marion, sixteen years old, and Charles F., fourteen years of age.

Frank McCoy, for the past five years of a road company in Brown of Harvard, died in Brooklyn, N. Y., May 11, at the age of twenty-eight years. His death was due to inflammation of the brain. He was born in Brooklyn. He leaves a father and sister. Burial was in Cypress Hills Cemetery.

Thomas G. Magrane, father of T. Ashton Magrane and uncle of Thais Magrane and Thais Lawton, died in Omaha, Neb., May 25. Interment was in Forest Lawn Cemetery, Omaha, Neb., under the auspices of the Masonic Lodge. News of his death did not reach his son, who is a member of the Vaughan Glaser Stock company, Detroit, Mich., till after the funeral.

Mrs. Carrie Nation, the Kansas saloon smasher, died in Leavenworth, Kan., June 9, suffering from paresis. Her claim to theatrical fame rests on an appearance in the old play, Ten Nights in a Barroom, and a vaudeville appearance in London, when she was hissed off the stage. She was sixty-seven years old.

Mrs. J. H. Allen, professionally known as Lizzie Vaidis, died in New York, June 6. She was born Aug. 30, 1864. Funeral services were held at the Church of the Transfiguration (the Little Church Around the Corner) on June 8, at 11 A.M.

John R. Strom, a member of the Stubborn Cinderella company, died in Le Grand, Iowa, recently. He was a graduate of Drake University, Des Moines.

Mrs. Mary Carter Kingdon, mother of Mrs. George J. Gould (Edith Kingdon), died at the Hotel Ritz, Paris, June 9, at the age of sixty-three years.

Mrs. J. C. Broadfoot, who died in Paris on June 5, was the mother of Eleanor de Cisneros, the well-known prima donna.

REFLECTIONS.

The Baldwin-Melville Stock company opened a Summer season at the Princess Theatre, Toronto, Canada, on June 7. The company is headed by Arthur Byron and Adelaide Keim. The opening production was The Christian.

Blanche Ring in The Yankee Girl closed Monday. Miss Ring will have a new musical comedy, The Wall Street Girl, by the Hoschna-Hauerback firm, next season.

"Happy" Fanny Fields, who has been playing abroad for about seven years, has returned to America and next season will be welcomed back into American vaudeville.

Louise Muldener's share in the success of The Melting Pot for three seasons has not been forgotten by managers. She has been especially engaged for Frau Quixano, which she originated by the Columbia Stock company at Washington, D. C., the week of June 19-24.

Dustin and William Farnum, who are to co-star next season in Edward Pepie's The Littliest Rebel, will open in Buffalo early in September. A. H. Woods has engaged Percy Haswell, William Mack, George Thatcher, Juliet Shelby, T. E. B. Henry, John C. Hickey, John Sharkey, Lawrence Merton, and Mamie Pixley for the company.

Julian Eltinge will open his second season in The Fascinating Widow in Atlantic City on Aug. 28. In his company will be Lionel Walsh, Eddie Garvie, James Spottswood, Charles W. Butler, Ruth Maycliffe, June Mathis, Carrie Perkins, and James E. Sullivan.

Lloyd Bingham, husband-manager of Amelia Bingham, likes automobiling so well that his over indulgence in the sport brought him into the Yonkers court on May 28. At the time he was granted a postponement of his trial in order that he might be able to fill a theatrical engagement in Cleveland, Ohio. He appeared in court again on June 6 and was let off with a suspended sentence, it being his first offense.

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NEWARK.

Mabel Brownell and Eugene Frazier Shared Honors—Aborn Opera Company Welcomed.

The Corse Payton Stock co. presented The Heart of Maryland at the Newark 5-10 to packed houses. Many turned away at every performance. Mabel Brownell again scored as Maryland Calvert; her portrayal of this role was indeed splendid. Eugene Frazier, having regained his voice, added one more to his credit; his Colonel Thorpe was all the author had planned. Mr. Frazier shared honors with Miss Brownell. Clifford Stark as Colonel Alan Kendrick was convincing and manly, possessing an excellent voice and knowing just how to use it. Mr. Stark is the best leading man seen here for many seasons. Anna Laying as Phoebe Yancey gave a finished portrayal of the Southern girl. Lizzie Goode was excellent as Mrs. Gordan. Jessie McAllister gave a delightful and breezy interpretation of Nanny MacNair. Harry B. Roach as General Kendrick was well enacted and convincing. Edward Farrell as Fairfax shared honors with Miss McAllister. Ben Wilson enacts the role of Maryland's brother, the unwilling spy, in a very acceptable manner; he has proven a valuable member of the Payton forces. One of the best bits of acting is that of Donald Harold as the old sexton, who was rewarded with hearty applause. Raymond Capp as Tom Boone was excellent. The Blue Mouse 12. The Great Divide 19.

The Aborn Comic Opera co. began its annual engagement at Olympic Park 5, with a revival of The Red Mill. Notwithstanding the atmospheric conditions, and overcoats were worn by many in the audience, yet a large crowd gathered to welcome these favorites. Walter S. Wills as Kid Conner and W. S. Swor as Con Kidder kept the audience good natured with their mirth compelling mannerisms. Dainty little Agnes Finley was cordially received as Gretchen. Although suffering from a severe cold, Miss Finley gave a delightful performance. Lenore Butler, Dorothy Hutchinson, and Margarete Dams added much to the success of the performance. The same may be said of George Kunkel, Tom Burton, Carl Hartberg, Steven Stotts, Maurice Lavigne, and Bert Phoenix; also the Six Little Kiddies. Special mention should be made of the excellent chorus. Robin Hood 12. Little Johnny Jones 19. The Talk of New York 19. Mlle. Modiste 26. Golden Butterfly July 2.

The stock co. at the Electric Park lasted but one week; owing to the illness of Marion Sherwood, the leading woman, it was decided to close temporarily, as she will not be able to resume her work for some time.

May Tully and her splendid co. scored at Proctor's 5-10, presenting The Battle Cry of Freedom. Miss Tully is ably assisted by Evelyn Moore, Robert Lowe, and Jess Keppler. Others on the programme are: "Juliet" Roach and McCurdy, Charley Brown and May Newman, Howard, Porter J. White, assisted by Edward Wonn and Adelaide Fairchild, and Mark List.

Manager Blum is giving an excellent programme at Waldmann's Opera House. Clay Manly and co., Basil Brody, Fisher and Green, Four Harmonists, Kingston, and the latter part of the week are: Anderson and Evans, Marcot and Travato, J. W. Cooper, the Mullers, and Dots.

The Court Theatre is still crowding the houses. William S. Gill and co., Alton and Arliss, Thomas Potter Dunn, Edward Vinton, Carlton Sisters, Faucher, Kelly and Rio, Anderson and Burt, Moore and Hallison, Toti Kisler, and Helen Dare.

Hillside and Electric parks are now open, and considering the cold weather are drawing good crowds.

GEORGE S. APPLEGATE.

NOTES OF VARIOUS ACTIVITIES.

H. Loren Clements, the voice specialist, of 50 East Thirty-fourth Street, will open a Summer school of music in the Pocono Mountains, Delaware, beginning July 1. Special rates will be given for the Summer and the living expenses will be low.

T. H. Winnett has been appointed the exclusive New York representative of Edwin Mordant and Grace Atwell and their company of players, now filling a stock engagement at the Lyric Theatre, Mobile, Ala.

Plans are being formulated by Charles D. Fraser, manager of the Florida Ostrich Farm, at Jacksonville, Fla., who was recently in New York making the necessary arrangements to equip and install an up-to-date amusement park. The farm is located on the bank of the St. Johns River, and offers unusual opportunities for amusement devices necessary to such places. The opening is planned for about Aug. 1. The farm now has one of the largest and finest collections of ostriches in the United States and a zoological garden of no mean proportions. Open air vaudeville has been a feature for several years, and it is planned to continue this on a larger and more improved scale.

DATES AHEAD

(Received too late for classification.)

BARRYMORE, ETHEL (Charles Frohman, mgr.): San Francisco, Cal., 17-July 1.
BURKE, BILLIE (Charles Frohman, mgr.): Oakland, Cal., 19-21, San Jose 22, Stockton 23, Sacramento 24.
DREW, JOHN (Charles Frohman, mgr.): Portland, Ore., 19-21, Tacoma, Wash., 22, Victoria, B. C., 23, Vancouver 24.
FOREPAUGH-SELLS CIRCUS: Chambersburg, Pa., 19, Hagerstown, Md., 20, Martinsburg, W. Va., 21, Piedmont 22, Grafton 23, Sistersville 24.
GILSON-BRADFIELD STOCK: Clinton, Mo., 12-17, Parsons, Kan., 19-24.
JANSEN COMPANY (Felix Biel, mgr.): Yokohama, Japan, 12-30.
MANHATTAN PLAYERS (Shropshire and Hillis, mgrs.): Millville, N. J., May 28—indefinite.
MANHATTAN STOCK (Shropshire and Hillis, mgrs.): Vineland, N. J., May 28—indefinite.
VAN DEN BERG-EUSTIS OPERA: New York city June 26—indefinite.

MRS. CLARA WILDMAN wishes to thank the many friends who have sent assurances of their regard and their sympathy for her in the loss of her dear husband, the late FRED J. WILDMAN.

In Memoriam

DE LUISI.—In loving memory of my dear boy, Frank A. De Luisi, who answered the call June 11, 1910. Only gone before. Waiting. MOTHER.

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Died

ALLEN.—Mrs. J. H. Allen (Lizzie Vaidis), in New York, June 6, aged 47 years.
BACON.—Millar Bacon, in San Francisco, May 23, aged 38 years.
BARNES.—Paul Barnes, Jr., in Laconia, N. H., May 25, aged 7 years.
BARTON.—Harry C. Barton, in Minneapolis, Minn., on June 5.
BROADFOOT.—Mrs. J. C. Broadfoot, in Paris, June 5.
DAVIS.—Thomas H. Davis, in White Plains, N. Y., June 8, aged 52 years.
DENNY.—Frank Dwight Denny, in Spokane, Wash., May 19, aged 70 years.
FITZPATRICK.—Thomas I. Fitzpatrick, in Chicago, Ill., May 19.
GOLDSMITH.—Moss S. Goldsmith, at Binghamton, N. Y., aged 40, on May 25.
GOTTLOB.—Joseph Gottlob, in Corte Madera, Cal., May 19, aged 41 years.
HINKLE.—A. Howard Hinkle, at Hot Springs, Va., on May 25, aged 60.
KINGDON.—Mrs. Mary Carter Kingdon, in Paris, June 9, aged 63 years.
MAGRANE.—Thomas G. Magrane, in Omaha, Neb., May 25.
NATION.—Mrs. Carrie Nation, in Leavenworth, Kan., June 9, aged 67 years.
PORKHURST.—L. E. Porkhurst, at Hartford, Conn., on May 22.
ROSS.—Wayne Ross, at Rouleau, Sascatchewan, Canada, May 26.
SEEBACH.—Wilhelmine Seebach, in Berlin, Germany, May 23, aged 73 years.
SHAPIRO.—Maurice Shapiro, in New York, June 1, aged 36 years.
SKINNER.—Mrs. Emma Louise Bostock Skinner, in Albany, N. Y., May 23.
STROM.—John R. Strom, 26 years old, in Le Grand, Ia.

Married

BARTLETT—HALEY.—George E. Bartlett and Elaine C. Haley, in Philadelphia, June 2.
BLYTHE — FOOTE. — Vernon Castle Blythe (Vernon Castle) and Irene Foote, in New Rochelle, N. Y., May 28.
CURTIS—KITSELMAN.—Alva L. Kitselman and Leslie Curtis (Virginia Leslie), May 22, at Portland, Me.
DRISCOLL—HART.—George Driscoll and Winifred Hart, in Montreal, Canada, June 2.
FAST—KIEFER.—Frank Fast and Rose Kiefer, at Delphos, O., on May 22.
HINSHAW—CLYDE.—William Wade Hinshaw and Mabel Clyde, in New York, June 3.
KRUPA—SHAUB.—George M. Krupa and Elsie Shaub, at Lancaster, Pa., on June 1.
NEFF—CLARK.—Clad Neff and Lillian Clark, in Brooklyn, N. Y., on June 5.
RICHARDSON—REED.—George Messinger Richardson and Mrs. Addie Cora Reed, in Somerville, Mass., June 2.
ROSS—LUBIN.—Clark Ross and Freda Lubin, in New York, June 6.
WADSWORTH — MANNERING. — Frederick B. Wadsworth and Mary Mannering, in New York city, June 1.
WHEAT — HARRIS. — Laurance Wheat and Anice Harris, in New York city, June 1.
WILLEKE—KNEISEL.—Wilhelm Willeke and Victoria Kneisel, in New York, May 30.

CHICAGO AMUSEMENTS

Various Attractive Offerings for the Warm-Weather Period—Several Closures—Fewer Theatres Open Late Than Formerly—Colburn's Chat.

(*Special to The Mirror.*)

CHICAGO, June 13.—Eddie Foy's engagement at the Olympic will begin Sept. 4, and in his company will be the Millership Sisters, Henrietta Lee, Charles Morrison, Belle Ashlyn, William Sellery, Robert Barberetto, Harry Fox, and the Berlin Madcaps.

Thais, first time in English, is the bill of the Grand Opera company at McVicker's this week. Louis Kreidler and Morton Adkins alternate in the part of Athaniel.

Nelly Roland has joined The Seven Sisters company at Powers's.

Effie Shannon and Herbert Kelcey, it is announced, are to reopen the Cort July 1 with The Lady from Oklahoma, by Elizabeth Jordan.

The *Evening Journal* has discovered that the farther you go back in Chicago's recent theatrical chronicles the more theatres you find open the first week in June, and the conclusion is reached from the increase in the number of theatres so far in this twentieth century that the more theatres Chicago builds the fewer she keeps open in Summer.

Harry Hayden, formerly in the stock at the Academy, has returned after a full season West in The Squaw Man. Tommy Swift, who was the comedian at the Academy, has signed for next season at the College, which Manager Gleason will again conduct, and gone to California for a vacation trip.

Frank Tinney was as much of a star funmaker as ever at the Majestic last week, and Trixie Friganza in a well arranged singing act won a great deal of applause. The Suspect went well, as played by Walter D. Greene, J. K. Hutchinson, Westcott B. Clarke, John Goodall, and Laura Lemmers. Mr. Greene's emotional acting of the title-role was remarkably convincing, especially in consideration of his fourteen a week (times, not salary). P. T. Selbit's mystery pictures were good and Bedini and Arthur were unusually popular comic jugglers.

Maggie Pepper, with Rose Stahl, virtually verified the expectation that it would run four months at the Illinois. This, its closing week will be its fifteenth, and a sudden increase last week, due in part to cooler weather, indicated that the stay might be extended. The record of Maggie Pepper now exceeds that of The Chorus Lady, and the impression is strong here that it will run a year in New York. The line in the play about the *Cedric* reminds Miss Stahl that she will sail for Europe June 23 on that vessel. Seven years ago she made her first appearance June 23 in the vaudeville playlet, The Chorus Lady. It gives one an idea of how time flies to be reminded that she played in vaudeville, always using The Chorus Lady, two years, and appeared in the play made from it for five seasons.

Attendance at the Princess is increasing and The Heart Breakers now looks more than ever like another Hough-Adams success. Many improvements have been made.

John L. Webber, whom many know as an actor—he used to be in the Bush Temple Stock when that theatre was in high favor—is now a prosperous merchant in Chicago. Having established the Chicago Costume Company firmly, he has bought the costume department of the American Cotillion and Carnival Works and added it to his growing establishment in Dearborn Street.

The benefit which Rose Stahl and the Maggie Pepper company gave, with the co-operation of Manager Will J. Davis, of the Illinois, and Henry B. Harris, for the sick babies of the Gad's Hill Camps added over $2,000 to the funds of that charity.

As The Lady of the Tiger Skin in Three Weeks, Jeanne Towler reminds one of certain vampire women we have seen before in plays, but this tall, slender, infatuated woman has much more of a heart. Miss Towler has played the part so long that she gives it easily. She adds considerable naturalness between melodramatic exaggerations. She interested the Haymarket audience continually and won a good real of applause. Victor Sutherland looked Paul satisfactorily, but his utterances were frequently indistinct and stagy. Leigh Morrison did better as Grigsby, which quickly won favor and applause in the Camille-like scene where he asks the lady to make a sacrifice for the man she loves. Jack C. Gray's Dimitry was constant evidence that his motto, guiding hard study, should be: **Back to nature.** This week, Sapho.

Included in a special bill of three plays which Director J. H. Gilmour, of the Chicago Musical College School of Dramatic Art will present this evening at the Ziegfeld Theatre, is a new one-act play by a new writer for the stage, James Oppenheim, a young man of twenty-eight. The Pioneers. Mr. Oppenheim is a native of Minnesota, where his father was a member of the Legislature and president of the St. Paul Board of Education. The other playlets on the bill are John Corbin's Unbidden Guest and Howell's Self Sacrifice.

Another rumor of a Chicago Folies Bergere. Henry B. Harris, according to a Tribune news item, announced that he had virtually finished arrangements for a new theatre in the Loop, to be conducted as a theatre-cafe-music hall. The new theatre is Clark Street, next the Grand Opera House, may be a Folies Bergere, says Manager Morton Singer, of the Princess, who is financially interested.

Oza Waldrop remains in the cast of Little Miss Fix-It at the Chicago Opera House, playing Ethel, and Vivien Martin, who was to have succeeded her, is making other plans for the Summer.

Scotti has been re-engaged for the Chicago Grand Opera company next season by General Manager Andreas Dippel.

The Seven Sisters continues at Powers's with audiences of promising size. Laurette Taylor's talent for acting a mischievous young woman is appreciated heartily, and Charles Cherry's popularity has become such that he gets a reception when he first appears. At least he did one warm night last week. Alice John makes the most of her chances in the part of the oldest sister and baroness, but it does not measure her ability by a good deal. Wilfred Draycott's Radvanyi is highly creditable.

Oliver Alger, who has been manager of the Maggie Pepper company at the Illinois during its run of four months, will spend the Summer on his island in the Adirondacks, where he has a log shack. Mr. Alger says that many well-known Chicagoans have seen Miss Stahl in Maggie Pepper two or three times.

CHICAGO, June 12.—Grand opera in English at popular prices is engaging public attention at McVicker's, about as much as it did a year ago, although the coming of the Aborn company is later this year than last and the weather much warmer. The opening bill last week was Madame Butterfly. The tragic romance of the little Japanese held interest equally with the music, which in some instances seemed a little like linked sweetness long drawn out—dignified and artistic, but to a casual observer lacking in brilliancy and invention. The company was excellent in voices, acting and appearance. Rena Vivienne was singing Cho Cho San Tuesday night and the large audience admired her vigorously. She sang with much sympathetic expression and enacted the role faithfully, with thoroughness and art. Miss Vivienne, who is attractive, employed her soprano of quantity and quality with mastery and skill. Lois Ewell, recently in musical comedy, alternated with Miss Vivienne and pleased the critics. Henry Taylor, a tall, manly tenor, with a sweet voice of sufficient strength, always awakened interest with his singing and fulfilled fairly well the limited acting possibilities of the role of Pinkerton. Conte Enzo Rozzano sang Yamadori beautifully. He has an unusual voice. Louis Kreidler played the consul well and sang it agreeably. Lila Robeson was sincere and efficient as Suzuki. In her singing climax she rose with unexpected strength and voice and a good round of applause was her reward. The parts of Goro, Yakuside, Kate Pinkerton, and the others were capably performed by Sol Solomon, Harry Coombs, Fred Chapman, Robert Laidlow, Laura Terrill, Mary Okin, Julia Lambert, and Belle Fromme. Carlo Nicosia directed with ability and Frank Ranney had charge of the stage direction. The engagement will last a month, with Thais this week, Tales of Hoffman next, and La Boheme the closing week. A relief from the heat wave the latter part of last week was followed by an immediate large increase in the attendance.

There are only a few of them left in the race for the purse of the Summer handicap: Seven Sisters, Maggie Pepper, Little Miss Fix-It, The Heart Breakers, English grand opera, Wallingford, Lyman Howe's pictures, and a company playing warm plays in warm weather—Sapho, Three Weeks, and others—at the Haymarket. Maggie Pepper is finishing at the Illinois and early closing is looked for in one or two other places. The cool weather put new life into the Olympic and talk is resumed of keeping the play, Get-Rich-Quick Wallingford, there till Fall.

Rescuing the Alhambra from burlesque, Colonel William Roche, whose three theatres on the West Side are not enough to keep him busy, and Charles Marvin, manager of the Marlowe, who used to have a string of three outlying houses, will open the old South Side favorite with musical comedy, Forty-five Minutes from Broadway, July 23. The Child of the Regiment and another musical comedy are under consideration to follow. Traveling attractions booked by Messrs. Stair and Havlin will occupy the theatre the rest of the season.

Drury Underwood, who has a column of chat in the *Post*, says that the talent Willie Collier showed in the Friar frolic at the Auditorium to sing and dance surprised everybody. During the Friar tour Jerry Cohan was separated from his wife for the first time since George was born.

The heat was terrific for the frolickers in St. Louis and almost as wilting here, and fried Friars were apparently not a distant vision. Tom Lewis and George Evans were ill here, but Lewis traveled on. The Minstrel from Streator had to tarry on account of an ulcerated tooth.

A member of Sarah Bernhardt's company neglected to read a play call during the second engagement, two weeks ago, at the Studebaker, and the matinee performance of Madame X was delayed until forty minutes past two. Fred Tellegan, of the company, came to the rescue by playing La Roque in act I and the son in the rest of the play.

Vivian Martin succeeds Oza Waldrop in Little Miss Fix-It at the Chicago Opera House.

Manager Harry Askins may give the name part of The Sweetest Girl in Paris to a young singer he discovered in vaudeville, Elma Moore.

The date of the William Hawtry engagement at the Whitney has been changed from June 17 to June 26.

O. L. Hall in the *Journal* announces the engagement of David Beehler, of the Western Vaudeville Association, to Florence Eleanor Frey, of Evansville, Ind.

Katie Emmett is now a resident of Peoria, where her husband, Frank Rayman, has the management of the handsome new Orpheum Theatre, recently opened there by the Western Vaudeville Association. President C. E. Bray, of the owning company, also general manager of the W. V. A., had as his guests at the opening C. E. Kohl, Mr. and Mrs. Kerry Meagher, George K. Spoor, the film magnate; Martin Beck, and Patrick Casey, of the United Booking Offices.

William Rock, Tom Dingle, and Ben Ryan were the dancing stars of the Friars here.

Thomas W. Ross is to be at the Cort in the Fall in a play called An Every Day Man, by Owen Davis. Eddie Foy is to be at the Olympic.

Fred Wildman's death surprised and shocked hundreds of close friends among the older actors about the country and thousands of younger members of the profession who knew him in a business or personal way. He had been actively engaged in the theatrical world for fifty-eight years as actor, manager and agent, and during fourteen years as agent, a business he took up when his eyes began to fail him, he found employment for over 14,000 actors. Mr. Wildman was born in Bangor, Me., in 1838. He joined the profession there and made his first appearance in the old City Hall Theatre. Lucille and Helen Western were children in the company. He played many lines, including leads, heavies and old men. With Tom Davie, father of Minnie Maddern, he managed the first road tour of the Black Crook and in those years married Clara Strickland, who survives him after forty-three years of happy married life. Mr. Wildman engaged in numerous other ventures as manager, including a tour to St. Paul by steamboat before the war with a repertoire company. He managed John A. Hamlin's theatre in Wizard Oil days before the playhouse became the Grand Opera House, and he and Mr. Hamlin were lifelong friends. He was one of the company that first played Ticket-of-Leave Man here. Mr. Wildman was the Hawkshaw, and the run, then regarded as great, lasted eight weeks. John Dillon and Frank Aiken were in the cast, and now Dillon is the only survivor. He is living quietly here at the age of eighty. Mr. Wildman spent eight pleasant seasons with Sol Smith Russell and ended his career as an actor while a member of the Russell players. Mr. Wildman was rather of the old school in his hearty, genial, genuine friendship, and he was a most patient sufferer of almost total blindness for a number of years before his death. Hardly a week passed during the season without a call from some well-known actor of the good old mellow days gone by, for he had been with the best companies of that time—Booth's, Charlotte Cushman's, Forrest's, Wallack's. At one time he was a partner of John Templeton, father of Fay Templeton. The burial took place Tuesday at Graceland. Beautiful floral remembrances were sent by Mrs. Fiske, Harry Hamlin, Edmund Breese, Harry Sheldon, and others.

Mrs. Fiske will produce a new play at the Grand Opera House in the course of her annual engagement at the Grand Opera House next October, the one by Gertrude Atherton that was talked of during her engagement last season. Gertrude Elliott will star at the Grand in Joseph Medill Patterson's new play, Rebellion, and C. M. S. McLellan's adaptation, The Affair at the Barracks, will be seen at the Grand Opera House.

Lyman Howe's chatty, lively, always interesting picture show is being appreciated at the Garrick. I saw one of the fourteen audiences last week and it was large and happy. The symphonies of the sea form a beautiful series over which there was proper enthusiasm.

The Eve of THE MIRROR in its new Chicago office on the fourth floor of the Grand Opera House Annex, adjoining the theatre north, and cornering on the alley, scans the progress made on the new theatre rising just across the alley, together with the twenty-two-story office building, which very likely will be filled with business people connected with the stage, since the location is virtually at the centre of the Chicago Rialto. Manager Morton Singer, of the Princess, who controls an interest, says the new theatre has not yet been leased. There is talk of making it a Folies Bergere.

Manager Frank Peers, of the Whitney Opera House, which has been dark since Merry Mary, may have a Summer show on there soon. R. C. Whitney will make a production for the opening of the regular season in September.

The parks are all in line now, and are doing a big business. Among the winners may be mentioned White City, San Souci, Riverview, Forest Park, and Luna Park.

Erale Young, who has been connected with the American Music Hall since its inception, and made a wide acquaintance as its treasurer, has been made general representative of the southern branch of the Pantages Circuit. His headquarters will be in Chicago. He will start on an extended trip of inspection South on July 1.

Andreas Dippel, general manager of the Chicago Grand Opera co., cables from Florence that during his stay in London he concluded a contract with Luisa Tetrazzini, and therefore it is settled definitely that this artist will appear at the opening of the Chicago season in at least six performances. Her debut will be made in Donizetti's Lucia di Lammermoor.

Harry L. Alford, a Chicago composer, has been engaged to write the production of the Lyman Twins for next season. Rehearsals will begin in August, in this city.

The Price of Victory is the winner of the prize of a hundred dollars and a gold medal offered by Mrs. Herbert H. Morris in the play contest conducted by the Players' Club of the Chicago Hebrew Institute. Abraham E. Adelman wrote the piece. He is one of our bright young Chicago lawyers. The club will produce the play in the Autumn. Amy Leslie, H. S. Sheldon, and Edmund Breese were the judges in the contest.

Manager James J. Brady, of the Colonial, has gone South for a Summer trip, on business. He will represent the syndicate of owners in the transfer of the Century and Majestic theatres in St. Louis. Mr. Brady continues as manager of the Colonial.

Lionel Walsh, whose dancing in Little Miss Fix-It at the Chicago Opera House wins half a dozen encores, will be in Julian Eltinge's company for the New York production of The Fascinating Widow.

Here is a good story, which illustrates the attitude of certain opponents of the children-on-the-stage movement—good, whether it be absolutely true or not. A member of the State Senate, who expressed himself as not favoring the new bill, was asked as to his reasons in the face of the fact that the bill had been prepared by producing managers in conference with some of the most zealous of the workers for juvenile protection, not only in the State, but throughout the country. His reply was, "They use these kids only in that Shakespeare stuff, and I can't stand that kind of a play. I'm wise to the scheme of these theatrical people! If they get the bill through, they'll put on nothing but these Shakespeare things with kids in 'em, and throw a lot of good actors out of work!"

OTIS COLBURN.

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SUMMER PLAYING IN BOSTON

Closing Engagements of Several Attractions—Unusual Success of the Stock Companies—A Notable Debut—Benton's Gossip.

(Special to The Mirror.)

BOSTON, April 13.—Not a change in bill was made in any of the houses in Boston this week, but there was one change of plans. It has been scheduled that both the Park and the Colonial would finish 10, and the former did at the close of sixteen weeks of uninterrupted run for The Commuters, thus establishing the record of the season for Boston. The End of the Bridge at the Castle Square coming next and then The Arcadians, although the second gets more in total of weeks, but is divided in two engagements.

The Colonial has been scheduled to close for the Summer with the third week of the engagement of Ralph Herz, and the last night was positively announced, but on account of the constantly increasing popularity of Doctor De Luxe a re-engagement seemed advisable. Thus it was that almost at the last minute a supplementary week was added at the Colonial, and if prosperity warrants, Mr. Herz will stay in Boston for an even longer period. One or two changes in the cast may be made to strengthen it.

At the Tremont comes a shortening, for the popularity of The Red Rose keeps on as great as ever, but Valeska Suratt hears the call of Broadway and she is anxious to get her musical comedy production to New York just as quickly as possible. Thus it has been brought about that she will remain here only the present week. The production remains one of the most elaborately costumed and staged ever seen here for a Summer show.

There are no changes of play this week at the stock co. houses, for in each case a big hit has made continuation and a temporary change in policy necessary.

Lindsay Morison certainly made a ten-strike when he put on The Chorus Lady and had Mrs. George A. Hibbard engaged to play the show girl. The widow of the former Mayor had a great many friends to see her debut, applauded her and showered her with flowers. She will remain on through the season, while it has been imperative to continue The Chorus Lady for a second week. Eleanor Gordon has been a decided success in Rose Stahl's original character.

John Craig has found equal popularity with Little Lord Fauntleroy at the Castle Square, and it has proved a case of capacity at all the matinees. The best work of the production has been done by Henrietta McDannel, who has made the title-role quite as pronounced a hit as she did in The End of the Bridge. It is unfortunate that Boston is the victim of the child actor lawyers, but so long as there are petite actresses like Miss McDannel, the illusion is never lost. George Hassell is effective as the Earl, and Gertrude Binley sweetly pathetic as the mother, while Donald Meek as Hobbs, the grocer, takes the comedy honors.

The boxing kangaroo, Jeff, leads the bill of the week at Keith's, and the other attractions there are the Gordon Brothers, Eddie Leonard, Mabel Russell, Charles and Fanny Van, Martinetti and Lzoreree, Arthur Whitelaw, Merrill and Hilton, Gordon and Kinley, and the De Voie Trio.

For the vaudeville at the Bowdoin Square the engagements are the Anvil Trio, Franklin and Hiatt, Harry and Lucille Gardner, the Bobdon Trio, and May Belmont.

Out at Norumbega Park the open air theatre gives the Mimic Four, the Three Leightons, and Adair and Dahn.

Paragon Park at Nantasket has opened for its seventh season and a number of new features were added to the list. The opening day did not have the best of weather, but otherwise everything went all right. The free attractions this Summer include Bigney, the diver, Marie Ungvaraky, the Grand Opera Trio, Paragon Quartette, Will Hill, Carl Spessordy, and Mlle. Morisini.

Austin and Stone's gives double bill, with the Manhattan Girls heading one and variety acts making up the other.

The Friars came to town in a blaze of glory and made a regular circus out of their day at the Boston 7. The advance sale had been a bit light for the matinee, but big at night, and as soon as the street procession, with all the stars, came in sight, there started a rush for the box-office and the long line at the window resulted in capacity audiences at both performances. The result was that more than $8,000 was taken from Boston by the Friars.

Sarah Bernhardt reopened the Boston for one more day 10, and then the house was darkened until Autumn. For her latest farewell she gave three plays that she had never given in this city, Sister Beatrice and Jose Marie at the matinee and Madame X at night, and each was performed in notable fashion, bringing out features that had never been suspected from productions in English. Bernhardt herself was superb in the court scene of Madame X.

Lindsay Morison is going to give his stock co. a chance to play musical comedy, and has placed The Man Who Owns Broadway in rehearsal.

E. Phillips Oppenheim, the London dramatist and novelist, who is visiting in Boston, was the chief guest at the outing of the Papyrus Club at the Norfolk Country Club last week. The chief feature of the afternoon was an al fresco performance of The Almost Coronation of King George.

Beatrice Wheeler, who had been singing in grand opera in Europe, came back on the "Romanic," arriving at this port. She has been singing in Spanish in Madrid, where she has been re-engaged for another year, so that she will return late in the Summer.

There was a great convention of teetotalers from all parts of the country in this city last week and the delegates were entertained at theatre parties both at The Red Rose at the Tremont and at Keith's.

Rev. John Snyder, the minister dramatist, author of As Ye Sow, performed the ceremony last week by which his son, Otto Von Chrader Snyder, of Seattle, Wash., a Cornell graduate of the class of 1908, married Margaret Peabody. The wedding was a fashionable one at the West Newton Unitarian Church.

Fred Henning, the vaudeville actor, was held up by three men on Howard Street at the West End last week and robbed of a pocketbook containing $530. There was an exciting pursuit and one of the trio was caught.

Valerie Valaire, of Lindsay Morison's Stock co., also was unlucky, for she was robbed of a handbag, money and jewels, all worth $34. This time it was William J. Rawlinson, clerk at the private hotel, 45 Mount Vernon Street, who was arrested. The judge in the municipal court sent him to jail for three months. The stolen goods had been found in the cellar.

E. S. Farmer, of Arlington, and Robert Burres, of Cambridge, left town last week to join Fred P. Stone, of Montgomery and Stone, and his secretary upon the "Oscar II." Together they will go to Norway and then to the east coast of Greenland to hunt the big game of the Arctic regions.

The Lottery Man will come next at the Castle Square, having been put over to extend the run of Little Lord Fauntleroy.

John B. Schoeffel, the manager of the Tremont, is to make his home at the Somerset hereafter, and has given up his residence on Beacon Street, Brookline, where there was a successful auction sale last week of some of the furniture.

There will be a novelty in the musical line at Keith's this Summer in concerts by The Meistersingers—the amalgamation of the Weber, Verdi and Harvard Male quartettes. They sang together a number of times at the Masonic meetings of the Scottish Rite, and the result was this offer to go into vaudeville for the Summer.

The White Rats deny that they will bring about a strike of vaudeville performers in the Boston theatres next month, as some of the papers have had it.

John Bowman, the senior member of the staff of the Colonial, has made his debut in politics and most successfully. A vacancy in the City Council of Everett, his residence, was to be filled, and he was nominated for the position and carried the day by a vote of about 3 to 1. There were two vacancies to be filled in the city, but the turnout at the polls was so small that it was estimated that the city had to pay $1 for each vote cast. But Mr. Bowman carried the day just the same. He was formerly the partner of William Harris in vaudeville and minstreisy, and has been at the Colonial ever since that house was opened.

Boston is bearing a lot about the "greatest ever" this Summer. Every week comes the announcement of some new engagements made by Henry Russell for the Back Bay Opera co., and it must be confessed that the great majority have never been heard of before by most local businesses, but one and all are heralded with equal superlatives. Zena Borzia, Edward Lankow, and Jacques Urlus are the latest.

Work has been started in tearing down Chickering Hall in Huntington Avenue, and the contractors have eighteen days to get it down so as to make way for the new St. James Theatre which is to be erected there and used as a house for a stock co.

Mrs. Florence M. Garris, a former actress, was sentenced to six months in the House of Correction for the larceny of $25 from Professor Robert M. Richards, of the Massachusetts Institute of Technology. She obtained the money as a loan and did not return it.

When Chester D. Corain, the broker, went into bankruptcy last week with liabilities of $140,386, there were two claims of money for theatre tickets. He owed F. C. Herrick $308 and there was a balance of judgment of $43.

Chief Wolf Wanna, a full-fledged Navajo Indian, who has been in Wild West shows, acted on the stage and served as a lecturer, was married last week to Lovetto Colombo, thus ending a romance that started on a ranch in Texas. The ceremony was performed at St. Joseph's Church at the West End, and Rev. J. J. Smith was the clergyman.

William E. Lowell, one of the best known policemen on theatre duty in the city, died suddenly last week. He had been at his place of duty at the Tremont all the evening and was on his way to his home in Brighton when he fell dead in the Boylston Street subway station, just opposite the theatre. He suffered a shock last June and had been on sick leave until October.

A new step has been taken in the move to prevent any changes in the law relative to stage children in Massachusetts. Hearing of the establishment of the National Alliance for the Protection of Stage Children, the Executive Committee of the Massachusetts Child Labor Committee, of which Grafton D. Cushman is the chairman, rushes into print and spreads broadcast a circular of warning for fear that some of the local theatregoers should be influenced by the intelligent opinions of the leaders of the stage. Evidently there are fears that the law may be changed next year. Nothing is possible this session.

Jeska Swartz, who sang in small parts at the Back Bay Opera House during the regular season, has been engaged to appear in Madame Butterfly in London at Covent Garden.

A concert booking of interest to Bostonians was that of Arthur Nikisch, director of the Royal Opera at Budapest, who will lead the London Symphony Orchestra for thirty concerts in the Spring of 1912. He was formerly the director of the Berlin Symphony Orchestra.

Richard Carle had troubles of his own during his last week at the Tremont in Jumping Jupiter. He bought a fine new leather-lined auto coat, and wore it for a trip of the South Shore, where he dropped it from the car. Advertising failed to recover it, so that it was evident that others appreciated a good thing.

Napier Lothian, for many years the musical director at the Boston, and probably holding the best record, forty years with one orchestra, celebrated his seventy-fifth birthday recently. Among the members of his family to be present to extend congratulations were Thomas B. Lothian, of the Colonial, and A. E. Lothian, of the Back Bay Opera House.

JAY BENTON.

PITTSBURGH.

Lillian Lawrence and Boyd Nolan Well Received—Amateur Notes and Coming Events.

PITTSBURGH, June 13.—The Harry Davis Stock co. entered upon its third week at the Grand yesterday afternoon with Wildfire as the attraction. Last week's play, A Man's World, proved to be a good one, in which to introduce the new leading woman, Lillian Lawrence, who was cordially received, and her acting approved. At the same time Boyd Nolan made his first appearance in the capacity of leading man, and his work was acceptable.

Several amateur entertainments of various kinds filled last week at the Alvin, one of which was worthy of mention. The Boggs and Buhl Minstrels, which was composed of a large number of the men employes of the large and well-known department store of Boggs and Buhl, and was given for the purpose of defraying the expenses of the annual Summer outing for the girls and boys employed in the store. It was a most commendable undertaking, and the theatre was filled on both nights. Hubert H. Landers as interlocutor, and Charles Werner and C. Looney as the peerless ends would all be a credit to a professional co.

Lyman H. Howe's Travel Festival continues at the Nixon, and a change of pictures is given this week.

The Pittsburgh Hippodrome opens at Forbes's Field 10.

West View and Rennywood parks are attracting large crowds daily.

The 101 Ranch will give a performance in East Liberty 17, afternoon and evening.

ALBERT S. L. HEWES.

NEWS FROM WASHINGTON.

Columbia Players in Strongheart and Before and After—Aborn Singers in Carmen—The Vagabonds in The Christian.

WASHINGTON, June 13.—The Columbia Players have just closed a record-breaking week at the Columbia Theatre with Strongheart. An empty ticket rack faced the late comer, and standing room at all performances was at a premium. The season teems with college commencements, and the opening night was a benefit performance for the Washington College of Law. Nothing like the attendance or enthusiasm given the play or players can be recalled. A. H. Van Buren presented a strong interpretation of Soangataha in a clean cut portrayal. In the cast were Frances Neilson, Emilie Melville, Jessie Glendinning, Carrie Thatcher, Nina Melville, Everett Butterfield, Frederick Forrester, Stanley James, Arthur Ritchie, John M. Kline, Holland Hudson, Joseph Hasleton, and Morris McHugh. Attendance is again heavy in the commencement of the current week's presentation of Leo Ditrichstein's amusing farcical comedy, Before and After, with the stock happily cast. Next week, The Melting Pot.

The Aborn decision to continue the opera season at the National Theatre is welcome news to music lovers who have enjoyed these real musical treats. Carmen is the opening bill for the present week. The title-role is in the keeping of a Washington favorite, Edith Bradford, whose artistic performance in this part was one of the most enjoyable features of a former Aborn engagement. Dominica Russo and Leonid Samaloff divide the tenor role of Don Jose. William G. Stewart at all performances will sing Escamillo. Jane Abercrombie will be heard as Michaela. Herbert Waterous is Zuniga; George Shields, Duncairo; Philip Fein, Remendado; Elizabeth Ramsey, Frasquito; Zoe Fulton, Mercedes. Martha, which will have the four concluding performances of the week, will present Regina Vicarino, singing the title-role; Mr. Russo, Lionel; Mr. Stewart, Plunkett; Mr. Waterous, Sir Tristan; Miss Bradford, Nancy. Next week, Faust and the double bill of Cavalleria Rusticana and Pagliacci.

The engagement of Henry Mortimer as leading man of The Vagabond at the Belasco Theatre has undoubtedly added to the attraction, and business during the past week has shown a most satisfactory increase. Mr. Mortimer has enjoyed the distinction of being starred in newspaper advertisements of The Christian. In an excellent supporting cast Margaret Snow as Gloria Quayle scored success. This week, The Lottery Man, admirably interpreted, commenced to a good Monday night audience. Henry Mortimer gave a bright and interesting performance of the Cyril Scott character, Jack Wright, the newspaper reporter. Next week, Trelawney of the Wells.

Hans Robert, a Washingtonian, will become an actor-manager next season. Mr. Robert has starred in Checkers for several seasons, and recently has been in the cast of Alma, Where Do You Live? under the management of Joseph M. Weber. With Mr. Weber he has formed a partnership for the production of A Man of Honor, a domestic drama, written by the Rev. Dr. Isaac Landman, a popular Jewish rabbi of Philadelphia. Edmund Breese will be starred in the play, and the supporting cast will include Mary Nash, Ben Johnson, Edwin Robbins, and Ralph Delmore for the leading roles.

Sarah Bernhardt's concluding engagement of the season in Baltimore next Saturday night at the Academy of Music will have in attendance a large Washington representation. She appears in a double bill, Jean Marie and Sister Beatrice.

Although the season at the Casino Vaudeville Theatre closed with Saturday night's performance, a Sunday concert was given. The Casino, a picture house with vaudeville, is now the only first-class place of its kind open. Those appearing there this week are Cole, Russell and Davis, O'Dowd and O'Dowd, the Majestic Trio, George Clitterton, Felton, and Mr. and Mrs. Fred Thomas.

The Soldiers' Home Military Band, under the musical direction of John S. M. Zimmermann, has been engaged by Manager John McMahon to give musical concerts during the remainder of the season at Glen Echo, the popular suburban Summer resort. McMahon is one of the busiest of directors of fifty-one Summer time successes to drive dull care away.

JOHN T. WARDE.

VAUDEVILLE.

The current variety bills are:

Coney Island.—Rembrant, Warren and Brockway, Johnny Small and Sisters, Beatrice Weston, Fields and Carroll, Nevins and Erwood, Rigoletto Brothers, and Odiva.

New Brighton.—Rose Coghlan, Juliet?, Howard and Howard, Lyons and Yosco, Sam Watson's Farmyard, Lee White and George Perry, Dorothy Rogers and company, Great Aerial Smiths, Miss St. Elmo, Williams Brothers, the Audeau Duo, New Photo Play.

Alhambra.—Henry Miller and company in Frederic Le Maitre; Al. Fields and Jack Lewis, Jewell's Manikins, Wilfred Clarke and company, Old Soldier Fiddlers, Paul Le Croix, Musical Simpsons, Olive Briscoe.

Fifth Avenue.—Lillian Herlein, Bert Fitzgibbon, Four Londons, Meyers, Warren and Lyon, Pouchot's Flying Ballet, Inge and Farrell, Field Brothers, May Tully and company.

Hammerstein's.—Emma Carus, the Bell Family, A Night in the Slums of Paris, Nellie McCoy, Cassell's Midget Dogs, Bert Levy, Spissell Brothers and Mack, the Five Cycling Auroras, Hickey Circus, Chassino, Roberts's Rats and Cats, Diero, Andrews and Forbes, the Zarnes, Tyson and Brown, Gerde and Donn.

Colonial.—Old Timers' Festival, including McIntyre and Heath, Mrs. Annie Yeamans, James and Bonnie Thornton, Gus Williams, Lottie Gibson, Ward and Curran, Will H. Fox, Fox and Ward, John Le Clair.

25-6th—YEAR—25-6th

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1 good wench impersonator with singing voice, for strong comedy part.

10 Solo Singers—None but experienced artists need apply.

12 Chorus Singers who can double in dancing or band.

20 Dancers that can sing. Preference given those who can double in brass or drum corps.

10 Musicians—Cornets, Baritones, Clarionets, Trombones. All must double band and orchestra. Also musician to play Glockenspiel in band, to double in orchestra.

Experienced wardrobe man who can double on stage or in band, and other useful minstrel people. If you have a novelty or feature suitable for high-class audiences, write.

Stage hands, Electricians, Property man.

None but sober, reliable people need apply.

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AL. G. FIELD,

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MOTION PICTURES.

(Continued from page 34.)

consistently and naturally depicted on this film. The farmer's son becomes dissatisfied with farm life and, much against his father's will, goes to the city to study art. After a year's application he is unsuccessful, and his country sweetheart comes to the city. Hearing of his difficulties from his landlady, she helps him out by buying a picture without his knowing it. She then returns and meets him on his return. She softens his pride and disappointment by sending him into the field to plough, while the old folks, entering into the spirit of the conceit, ring the dinner bell and sit down to the table. He is not so successful in carrying out his part, but they reassure him and heap high his plate—most too high, perhaps. King Baggot enacts the son in a part well suited for him.

The Broken Coin (Reliance, June 10).—Before her lover starts for sea, they divide a coin as a token of love. Her father's creditor a year later will cancel her father's debt on condition that she marry him. Reading that her lover's boat has been lost, she consents. He is rescued in a drifting boat by the navy and returns too late. The story is well put on and acted. The father's character might have been introduced before. Arthur Johnson, in the drifting boat, made the scene very realistic.

A Child of the Rancho (Bison, June 9).—This picture is interesting and holding, because it is as a rule better developed and acted than this company sometimes puts out in their desire to give action and situation upon situation. An unwelcomed suitor finds a note telling the meeting place of her lover. He is there before the other and attacks her. Her little sister hears the cry for help, comes upon them, and goes for aid upon his horse. He is evidently so occupied that he does not hear or see this (?). The horse runs away and a remarkable feat of horsemanship is presented in a cow puncher riding behind her at a gallop and snatching her from the saddle. They then return to rescue the sister, who has turned the tables on a pretext, and the villain is captured. If it were meant to be evening, sometimes it was moonlight and sometimes it was not.

Motoring (Thanhouser, June 9).—A refined and entertaining little comedy is pleasingly presented on this film, and depicts the romance of a man and a maid who met in a motor accident. He was the owner of his own car, but the aunt took him for a chauffeur and hired him to tow them home. He took the niece for the maid and, upon learning of it, she kept up the deception by introducing the cook as her mother. The flour business in this scene was too forced and deliberate to be suggestive or amusing. On her day out she disillusioned him and they went motoring off together.

A Mexican Girl's Love (Solax, June 9).—Jack protects Dolores from insult at the hands of another, and shortly after sets out to capture Juan Desco, a bandit. By chance he stops to rest for the night at the home of Dolores, who is the sweetheart of Desco. Dolores' friendship develops into love and she warns Jack that Desco has become suspicious, though the action is not quite complete. Desco, meeting Jack there with Dolores, determines upon revenge, and summoning his band he bids Dolores call Jack, thus unarmed. In a well managed scene he is captured and taken to the outlaw's camp. Dolores then rides for aid and Jack is rescued in a rather thrilling scene. The story, as may be seen, has been done frequently, and is well done again, but one could hardly place such a story among the best. Was the villain a little too melodramatic?

From Death to Life (Rex, June 8).—A unique idea is consistently and interestingly developed on this film of Grecian background, all of which is delightfully well brought out in acting and set—the courtyard, with the fountain, being a scene of considerable artistic merit. Gratus becomes so absorbed in scientific investigation that he neglects his wife. Gratus discovers a process by which flesh may be transformed to stone, and in the midst of his discovery his wife brings him a lily which in his enthusiasm he petrifies with the fluid. With his friend he goes to the fountain in the courtyard and pours in the transforming fluid. A rabbit is then experimented with. Later Gratus's friend tries to take advantage of his wife's neglect by making love to her. In the confusion and struggle at Gratus's appearance she is pushed into the fountain and turned to stone. She is placed as a statue in the courtyard. While Gratus is attempting to discover an antidote, he notices the fish he has petrified has come to life; then the rabbit and lily. He hastens with the lily to the courtyard, where his wife awakens. The cleverness with which the transitions are made is noteworthy—the petrifying of the different objects and their sudden coming to life.

$5,000 Reward, Dead or Alive (American, June 8).—One might imagine from the title of this picture that he was to be treated to a real rip-roarer. There is rather a delightful disappointment in a very natural and consistent performance of things as they might be. The story is admirably constructed around a rather novel situation and as well enacted. Two lovers have a meeting place at a certain cliff, where they meet and deliver notes. A reward is given out for two desperadoes, one of whom, holding up a cow puncher, hides his booty in the same spot which the lovers had chosen. The young lover finds it there and informs the sheriff. Meanwhile the highwayman sends his pal to get the money. He does not find it. A return of the two meets with no better success, and forthwith, accusing his pal of stealing it, a fight ensues. So engrossed are they that they are easy victims for the sheriff returning to the spot with the lover. It is thought had there been some obstacle in the way of the lovers consistent with their secret meeting place to be removed by the obtaining of the reward the story would have been benefited. One wondered at the necessity of the meeting place, as they were much together.

The Life of the Czar (Itala, June 8).—This is the story of how the faithful Soussanine gave his life that the Czar might be saved. The Poles, incited and jealous that Michael Fedorovitch Romanoff had become Czar, sought out Soussanine, who, they believed, knew of the young Czar's whereabouts. After dispatching his nephew to warn the Czar at the monastery, he leads the Poles into the centre of the forest and tells them he is lost. The acting is polished and the scenes are notable and it is in every way a dignified and impressive production.

The Revenge of Mr. Henpeck (Thanhouser, June 9).—This is a good burlesque in the nature of a cartoon, and has the added merit of some point to it. Mr. Henpeck is in general demand by his wife and, while she goes marketing, he is commanded to mind the baby. While he is fastening a rope to make a swing for the baby, the maid, mindful of his lot, thinks he is attempting suicide. She informs her mistress, who gathers a crowd of alarmed citizens on her return, who manage to wreck her home in their endeavor to relieve the situation. They arrive to find Henpeck calmly swinging with the baby—an amusing climax.

The Stranger's Plate (Powers, June 10).—A Puritan Indian story is decidedly well conceived in this picture and an Indian well presented by the actor concerned. The management of the suspense is also noteworthy. It virtually appears that he will make the white girl his squaw until he is seen actually to return her to her father's home. Much to this daughter's disgust—a thing very much overdone to be consistent with a Puritan maid, the father insists on setting a stranger's plate at his table. It is occupied by an Indian. Later the daughter is captured by Indians, and this Indian outbids another for her purchase. He then takes her home after a series of adventures, including a well imagined fight with Indian clubs with the Indian he had outbid. He did it not for the sake of the woman, but for his friend, the man. Aside from a very modern basket, the settings are in fine keeping.

Experiments with Forlanini's Hydro-Plane (Itala, June 10).—A rather remarkable exhibition of a craft in the nature of a motor boat. The action of the water against its propellers causes it to rise out of the water, and thus with little resistance to go at a terrific rate of speed. At its height it resembles a huge spider on the surface of the water.

An Odd Adventure of Foolshead (Itala, June 10).—This film is decidedly vulgar in its insinuations and, therefore, cannot be amusing. A large, fat, grotesque darky woman hauls Foolshead in through the window by a lasso to make love to him. Each time he escapes she brings him back by some new device.

MUTT AND JEFF.

Owing to the enthusiasm which the Mutt and Jeff pictures are creating in Chicago and elsewhere along his tour of exhibition among exchanges, exhibitors and patrons, David Horsley has been compelled to somewhat extend and vary his tour previously mapped out. The dialogue beneath the picture, or the talking picture invention appearing on the screen at the same time with the picture, is reported to be creating great interest among manufacturers, and Horsley is credited with not only having produced something novel in the way of picture presentation, but something that will be of value to manufacturers in the way of broadening the scope of the picture.

BROOKLYN AMUSEMENTS.

Stock Offerings Pleased Many—Personal Mention—Anniversary Week at New Brighton.

The Bushwick section of the borough turned out in goodly numbers last week to attend the opening of the Summer engagement of the Corse Payton Stock company at the Shubert Theatre. The play presented was "The Man on the Box." Florence Gear, formerly of the Lee Avenue Theatre, was right at home in the role of Betty Annersley and immediately won her way into the hearts of the audience. Samuel B. Hardy also scored as Lieutenant Warburton and later as the groom. Others in the cast worthy of special mention were Daniel J. Hamilton, T. Irving Southard, William G. Blider, Lawrence B. McGill, Frank Armstrong, Elbert James, Harry B. McKee, Carlyle Robinson, Bobbie Livingston, Louis Gordon, Grace Fox, and Elsie Scott. James MacCauley, former manager of the Kirk Brown Repertoire company, has been selected manager of the house for Mr. Payton.

Sixty thrills a minute is promised at the Shubert Theatre this week, where Corse Payton is presenting his stock company in an elaborate revival of The Still Alarm.

Edna May Spooner, of the Spooner Stock company at the Majestic Theatre, won fresh laurels last week in Romeo and Juliet. Augustus Phillips was excellent as Romeo, a part in which he has appeared before. Hal Clarendon was at his best as Mercutio. William Pinkham enacted the role of Benvolio with spirit. Harry B. Castle gave a dignified characterization of Friar Laurence. Julia Varney received a warm welcome back to Brooklyn; as the nurse she was capital. Arthur Byron as the servant Peter had the house in roars of laughter every time he appeared. L. J. Fuller as Capulet and Richard Purdon as Montague were also deserving of special mention.

The Shoemaker was presented at Phillips Lyceum last week, and a capacity house greeted the capable Lyceum Stock company at every performance.

The Lights o' London, to which wide attention has been drawn by its presentation by an all-star cast under the management of William A. Brady, will have its first presentation by a stock company this week, when it will be given at the Majestic Theatre by Edna May Spooner and the Spooner Stock company. Augustus Phillips, Harry B. Castle, Arthur S. Byron, Nell Barrett, William Owens, Lelia Davis, Florence Hill and the other favorite members of the company will be seen.

A fine bill was offered at the New Brighton Theatre last week, with the Four Mortons as the headline feature. Pat Rooney and Marion Bent were also enthusiastically received. Horace Wright and Rene Dietrich contributed one of the best singing acts ever seen at this house and scored heavily, as did Snyder and Buckley in their musical specialty. Others on the bill were Those French Girls, Dave Ferguson, Marcus and Gartelle, Stella Karl, and the Strength Brothers.

Three Weeks will be this week's play at the Lyceum Theatre.

Rose Coghlan, assisted by her daughter, Rosalind Coghlan, and company will head a twelve-star act bill at the New Brighton Theatre this week.

The Brighton Beach Music Hall opens June 19 and an exceptionally fine bill is promised by Charles Breed.

Henry Miller produced a very strong impression by his splendid work at the Orpheum Theatre last week, where he appeared as the headline feature of an exceedingly fine bill. Mr. Miller's offering was Frederick le Maitre, a one-act play by the late Clyde Fitch. Another newcomer in vaudeville, recruited from the ranks of the "legitimate," and who scored a hit, was Olive Briscoe in a series of song types. The Four Old Soldier Fiddlers also proved one of the many big features of the bill. Others on the programme were Agnes Scott, Al. Field and Jack Lewis, the Temple Quartette, Charles and Fannie Van, Spissell Brothers and company, and the Musical Spillers.

Week of June 19 is Anniversary Week at the New Brighton Theatre and a fourteen all-star programme is promised by Manager David Robinson.

CHARLES J. RUPPERT.

MINNEAPOLIS.

Excellent Work by the Baker Stock Company—Record of the Week.

With melodrama at the Bijou and musical comedy at the Gayety the only real dramatic bill-of-fare was set forth by the Lee Baker Stock co. at the Shubert with The Dollar Mark 4-10, which was given a lavish production. The co. did excellent work, leading roles being in the hands of Lee Baker, Edith Evelyn, Ida O'Day, Frances McLeod, Burke Clarke, George Baldwin, Corbett Morris, and Bert Walter. Malcolm Owen, Louise Farnum, John Boiger, Frank Priest, Jack Amory, Lyle Clement, Edward Landin, Robert Edwards, Edward F. Robson, and Fred Higson completed the cast. A Woman of No Importance follows.

The Lint and Gazzolo co. at the Bijou pleased with the James Boys in Missouri 4-10. Willis Hall, Edith Mae Hamilton, Raymond Paine, Richardson Cotton, Jane Hampton, and Marie Kinzie had the leading roles. The Montana Limited follows.

At the Gayety the musical stock co. was seen to good advantage in The Sales Lady. Barbara Fidgety is underlined. Albini, the magician, headed the Unique bill.

CARLTON W. MILES.

ST. LOUIS.

Praise for Amelia Bingham and Company—William Jossey Made Most of Opportunity.

ST. LOUIS, June 7.—Amelia Bingham and co. in Wildfire at Suburban 4-11, did excellent work. Despite the hot weather the theatre is filled. In the Bishop's Carriage 11-18.

The Gay Musician at Delmar 4-11 is well liked. Sophie Brandt in the role of Marie Du Bois gave excellent evidence of her ability both as a singer and as an actress. Mark Smith as Eugene Du Bois also does excellent work. George Thatcher in George Washington, Jr., 11-18.

Vaudeville at Forest Park Highlands 4-11: good. Nana, the Whirlwind Dancer, together with four or five other good acts, composed the bill.

The Squaw Man at West End Heights 4-11 with William Jossey as Captain James Wynnegate made much of a thankful role. Old Heidelberg 11-18.

Mannion's Park offered very good vaudeville 4-11. Lee Tong Foo, a Chinaman, is singing gems from Robin Hood as a headliner, and is attracting good crowds.

VIVIAN S. WATKINS.

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JOSIAH ZURO, Musical Director.

AMUSEMENTS THE COUNTRY OVER

CALIFORNIA.

SAN FRANCISCO.

Chutes Park Not Likely to Be Rebuilt—Tri-Star Combination at the Alcazar.

The Chutes Park opened May 27, newly arranged, and the next day the entire affair was wiped out, resembling the Destruction of Coney Island. A number of people were killed and some still unfound. The loss was about $250,000. I am informed that it will not be rebuilt, especially so since no permit will be granted, there having been so much opposition to its site located in the heart of a business district. The animals had been shipped a day before to the North, having been sold to a co. there.

At the Columbia John Drew is now in his second week of Smith, and after him comes Billie Burke in Mrs. Dot.

The Alcazar made a grand strike in The House Next Door, which opened 29 with the Alcazar Stock, and Mr. Bennison having made a particular hit. After this comes the tri-star combination, Florence Roberts, Thurlow Bergen, and Theodore Roberts, in Jim the Penman.

At the Savoy May Robson is reviving The Rejuvenation of Aunt Mary, and on 1 there was a single performance of The Rich Mrs. Repton. This house will shortly close for the Summer, and will remain closed about two months, and all attention will be directed to completing the new Cort house. It is now thought that the new house will open in September, but with what, is not yet decided.

The Princess is now running as a full-fledged motion picture house, with the Garrick next door doing likewise.

The Orpheum has its usual drawing bill, likewise the Empress.

Mary Garden has come and gone, having left an excellent impression. A. T. BARNETT.

LOS ANGELES.

Belasco Stock Company Well Cast — The Morosco-Blackwood Combination's Holdings.

Nat Goodwin's former success, The Genius, was produced, under the personal stage direction of William Bernard, at the Belasco Theatre May 29-4 to good patronage. This comedy seems to fit the various members of the cast extraordinarily well, and Lewis Stone, cast in the Goodwin role of Jack Spencer, furnished a splendid bit of work, carefully studied and highly satisfactory. He should really be called The Genius for fair, as any man is entitled to be called so who can, in the last act, withhold an attempt to kiss Nell Graham, the model. The three artist roles taken by Giblyn, Yerance, and Vivian found happy interpretation. A clever bit of work was performed by Robert Harrison, cast as Percy Clutterbuck, a connoisseur, as also might be said of Richard Barbee's Cyril Farquhar, a would-be artist. Marjorie Rambeau had little to do as the model, Nell Graham, but she looked very sweet and posed very gracefully. Helene Sullivan's Josephine was well drawn, and Roberta Arnolds characterised the schoolgirl part in a very happy manner. Adele Farrington also comes in for praise as the society bud, Miss Trevor. In the last act the scenic artist, Arthur Hurtt, kindly loaned his $25,000 display of oil paintings, which fact made a most elaborate setting. Taken altogether, The Genius is one of the best things played by a local co. for some time.

The Mason Opera House drew splendid houses 29-3 to see Billie Burke in Mrs. Dot. Miss Burke is the same clever, attractive little bit of femininity as she always was, and wins the hearts of her many admirers. Coming next week is John Drew in his latest Eastern success, Smith.

The Idora Opera co. is in its second week at the Majestic Theatre, still playing Mlle. Modiste. This capital musical organization seems to have "caught on" and is making more than good, and they deserve every bit of praise bestowed for their highly satisfactory work. Next week they will offer something new in the way of Jewel of Asia, in which the principal feature will be the harem dance. In a few weeks, or, in other words, after the present engagement of the Idora Opera co., the Joseph E. Howard organization, from the La Salle Theatre, Chicago, headed by Mr. Howard himself and including in its members the popular Zoe Barnett, Mabel McKane, George Fox and others well known in musical comedy fields, will fill an extended engagement at this house. Zoe Barnett, well known here in the past, has won her way in the East and she will be given a royal welcome upon her arrival here.

Edgar Selwyn's The Arab is in its third week at the Burbank, still drawing large houses and being much talked of. Following this will be Margaret Mayo's new play, The Flirt, in which Mr. Selwyn will take the leading role.

The Eastern production of The Fox in Chicago has come to an end on account of the hot weather, and on account of its closing different members of the co. are arriving home. Among those already arrived are Harry Mestayer, Fred Gilbert, and Tex Getzler. This play will be opened again in the Autumn in New York city and will be under the sponsorship of John Cort.

A. Byron Beasley, who is on a leave of absence from the Burbank Stock co., has gone to Atlantic City for the Summer.

Lou Chanler, an actor of considerable musical comedy experience, has been engaged by the Hartman co. to play the role of the French chef in A Knight for a Day.

The Right of Way, which Lewis Stone and his associates are producing at the Belasco Theatre, is promised an extensive staging. In this play Robert Harrison will have a splendid opportunity to distinguish himself, as he will be cast in the role of Joe Portugais, the part originally created by Theodore Roberts.

The Morosco-Blackwood combination, a large corporation which will direct and manage and have under its control the Belasco, Burbank Majestic, and eventually the old Orpheum and also the new Belasco Theatre on South Broadway, is a combination of more than passing moment. It will wipe out personalities, competition and various annoyances which arise in the theatrical world, and will save an immense amount of money annually in the way of royalties and various other expenses.

DON W. CARLTON.

OAKLAND.—MACDONOUGH (H. H. Campbell): Nance O'Neil in The Lily May 31-2; capacity houses; great production; fine co. This is Miss O'Neil's home town and a right royal reception was accorded her. Billie Burke 18-20. ——LIBERTY (H. W. Bishop): Bishop's Players presented Arizona 28-4; S. R. O. sign used continuously; performance flawless. James Gleason as Denton, Henry Shumer as Canby, and Beth Taylor as Bonita carried off honors. Andrew Bennison as the Mexican also deserves mention. Merely Mary Ann 5-12.——ITEM: Izetta Jewell will commence a six weeks' engagement at the Liberty 5.

SAN JOSE.—VICTORY (F. A. Giesea): Victory Musical Comedy Stock co. in The Prince and the Baron May 28-3. John Drew 15. Billie Burke 21.——THEATRE JOSE (M. H. Nicholl): Myrtle Vane, supported by Jose Stock co., in Roanoke 27-3; well presented to good houses. Work of Ethel Howe and Albert J. Watson worthy of special mention. Brothers 4-10.——GARDEN (A. A. Green, mgr.): Vaudeville May 27-28.

RIVERSIDE.—LORING OPERA HOUSE (F. C. Nye): Ferris Hartman and co. played to crowded and enthusiastic house in The Toymaker May 31. Walter De Leon and Muggins Davies gave excellent support.——ITEMS: Few attractions booked during Summer season. Motion pictures and two acts of vaudeville given every evening.—Auditorium Airdome is drawing big crowds.—Photo Play Theatre closed out by competition.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Charles Courtwright and Nance O'Neil in The Lily May 31 to large and select audience. The School Mistress 7 (local). Ferris Hartman 11.

COLORADO.

DENVER.

The Tabor Closed a Successful Season—Maude Fealy's Venture Meeting Favor.

The Broadway offered Ethel Barrymore 5-11 in Alice-Sit-by-the-Fire and The Twelve Pound Look. Miss Barrymore is declared to be better than ever in the two Barrie productions, and is playing to very good houses. Louise Drew and Frank Goldsmith are both excellent in their respective roles. Mrs. Fiske in Mrs. Bumpstead-Leigh 14-17.

After one of the most successful seasons of its existence, the Tabor closed last week, and is now offering motion pictures to good business.

The Elitch-Long Stock co., which will play at Elitch's Gardens this Summer, is now complete and includes the following players: Jane Grey, Julia Blanc, Ethel Terry, Bruce McRae, Thomas Findlay, Clarence Handysides, Ben Johnson, Forrest Winnant, Thomas Weston, Charles Halton, and Robert Morris as stage-manager. June 11 has been announced as the opening date with Such a Little Queen for the attraction.

Maude Fealy, Denver's favorite actress, has taken the Orpheum Theatre for the Summer, and is now occupying it with a stock co. of her own. She will be the star, manager and financial backer of the enterprise. The co. opened 6 to good business in Glorious Betsy, with James J. Durkin as leading man. Others of the co. are: Theresa Dale, Helen Collier, Marian Stanley, J. David Herblin, Walter Seymour, Henry Crosby, Edwin Knowles, Lewis Craig, John Darby, Henry Van Metor, Henry Stanley, and Neil Pratt.

Another stock co. has been organized to play at Lakeside, this time with Beulah Poynter as star. Others of the co. include Henry Hall, John Bowers, Ted V. Armond, Edwin E. Hall, Lawrence Williams, Sidney Fortus, Corinne Walton, Bertha Julian, Laurette Allen, Nettie Louden, Louise Hall, and Grace McKeens. Pretty Peggy is the attraction 4-10.

W. EARL ALKIRE.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): The College Widow was followed week of 5 by the breezy and laughable comedy, Inconstant George, in which Albert Parker portrayed most creditably the John Drew part. All the co. contributed to the success of the play, which was staged with the excellence that has characterised all the productions at this theatre. The audiences were large and enthusiastic. Josephine Victor, a favorite of former seasons, will be in the cast week of 12, when Romeo and Juliet will be played.——POLI'S (S. Z. Poli): Local Manager Edwards and Producer Maston were much pleased by the large and responsive audiences that greeted The Lily 5-10. It was given a very elaborate production, and was interpreted in a masterly manner with Edmond Elton, John Westley, Clara Blandick, Alberta Faust, and Madge Tyrone in the leading characters. The local Tuxedo Mandolin Club contributed good music in each act, which gave the play a pleasant and realistic touch. A Gentleman from Mississippi 12-17.——ITEMS: Hartford moving pictures and vaudeville continues to pack the house three times daily.—At the Scenic a good and varied bill 5-10 of varied acts has received its share of business.—The Coburn Players gave an open air performance of Much Ado About Nothing on the grounds of the Hartford Golf Club 8. Their rendition was most creditable, and they sustained the good reputation that preceded them. A. DUMONT.

BRIDGEPORT.—POLI'S (L. D. Garvey, res. mgr.): The innovation of musical comedy was a splendid success 5-10, when Forty-five Minutes from Broadway overflowed the house. Honors went to Charles Schofield in Victor Moore's old role of Kid Burns and to Jane Tyrrell in Fay Templeton's part of Mary, both renderings being comparable with the originals in all respects. John Ince got a hysterical sore throat from the ordeal of his first-act song, but made good all through. If more of this class of productions are obtainable for stock use they will mark veritable oases in the Summer season. This first attempt has shown the practicability and popularity of the novelty. Stage Director Socola is to be congratulated. A Gentleman from Mississippi and The Virginian are the next two plays underlined. The unseasonable cool weather has helped to make the house comfortable and the high grade of the plays presented has drawn well.——ITEM: The Lyric Theatre, on North Main Street, has opened with pictures and vaudeville, after many trials in the way of building commissioner's condemnation and internal stockholders' troubles. It was originally intended for burlesque performances under Isham and has been nearly ten years in the building.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Frank Hogan): The Forbes Stock co. 5-10 presented Fifty Miles from Boston to big business, again proving that "the play's the thing." Gus Forbes is good in anything he attempts and his Joe Westcott was no exception. Evelyn Watson as Sadie well earned the title of the Belle of Brookfield, playing the part in a most dainty and delightful manner. Gertrude Swiggert as Mrs. Tilford was a distinct success. Hal Brown made a hit, his Tim Harrigan being a masterpiece. His Harrigan song was received with all the enthusiasm accorded a new song hit. Frank Fielder as the erring Jed is unexcelled in parts of this character. A. C. Henderson as Joe's father was excellent. Frederick Van Rennsalaer's Mosely was well done. Jerry Broderick's constable was a neat character bit. The Talk of New York 12-17.

WATERBURY.—JACQUES (V. Whitaker): The Poli Stock co. in The Virginian 5-10; excellent entertainment before large audiences.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Wolfe Stock co. in Talk of New York 4-10; good, to good business. Fifty Miles from Boston 11-17.——BIJOU (Coons and Golder): Dark.——ORPHEUM (C. A. Leach, Jr.): Barnes and King, Jeanett Dupre, George Hillman, Statinelli, Fosto and Fusey 4-10; pleasing capacity houses.——MAJESTIC (A. B. Hort): Ali, Hunter and Ali, Karl Lang, Jumping Jack Hawkins, Carroll and Carroll 4-10; pleasing fair business.——GRAND and SAVOY: Pictures to capacity.——IMPERIAL, MIRROR, ASTOR, PHOENIX, and DREAM: Drawing well.——ITEMS: Manager Delcher has given the use of the Duval Theatre to the St. Joseph's Academy for their Commencement Exercises on afternoon of 14.—Manager Leach has returned from Tampa, where he completed arrangements with Manager Rausch, of the Gleeson Theatre, to handle the vaudeville road attractions of the Interstate Amusement Co. appearing at the Orpheum Theatre here.—Frank W. Chase and William Dacey, as the Bijou Theatre Co., have leased the theatre by that name and open with vaudeville July 1.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Paul Gilmore in The Mummy and the Humming Bird May 29. The Bachelor 30, and drew well. Mr. Gilmore is a great favorite here. Old Homestead 13. Perrin Hartman Aug. 4, 5. Forty-sixth Anniversary Day exercises packed the house May 30.——ORPHEUM (Flinn and Swor): Pictures and vaudeville; sleight-of-hand performance most clever ever seen here.——IDLE HOUR, BIJOU and LYRIC all doing well.——ISIS: Reopened May 31, much improved, with gallery and increased capacity pictures and vaudeville drew good houses all week.——NEW BOZ (Fred Bossner): Panama Canal 1911, Wild Animals in Captivity, and Gushing Oil Wells were among the most popular films seen here.——UNDER CANVAS: The Bells-Floto Circus 29 drew biggest circus attendance ever seen in this city; people packed like sardines in a box; every seat sold and between 300 and 400 sat on the ground; fine performance. Big improvement over Billy Barlow's Circus, which traveled about the country in wagons; saw them in Michigan City, Ind., Sept., 1837.

NAMPA.—OPERA HOUSE (R. E. Elver): Paul Gilmore in The Mummy and the Humming Bird May 27; one of the best attractions of the season and pleased a fair house. The Old Homestead 14.

ILLINOIS.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): The Winifred St. Claire closed a two weeks' engagement 5-10 with Keeping a Secret, Lena Rivers, The Marriage of Winifred, Dolores, Alaska Law, The Girl, and The Show Girl; co. and business good. The Flora De Voss Stock co. opens 12.

PEORIA.—LYCEUM (Felix Greenberg): Frank Ainsley, Les Remonde and co., Jerome and Hunter, John W. Kayne, Graeme and Wilmot; good bill; excellent business.——AL FRESCO PARK (Frohsin): Buckley and Moore, Hipsmith Boy, Rose Johnson, Edward La Zelle, Atterberry's Band; excellent; concessions thriving.——ITEM: Greater United Shows 5-10 on inner front; drawing huge business.

MORRISON.—UNDER CANVAS: Gever's Ten Nights in a Barroom May 30; good co. and business.

ELGIN.—UNDER CANVAS: Hazenbeck-Wallace 21; first of season.

INDIANA.

INDIANAPOLIS.

George Allison and Jane Wheatley Appeared to Advantage—Plans for Open-Air Performances.

A finely acted, well staged production of that quaint, delightful little comedy, Mary Jane's Pa, in which every member of the Murat Stock co. was seen to excellent advantage, was enjoyed by good audiences at the Shubert Murat

JULIUS G. ULMAN

MIRROR correspondent for thirty years at Williamsport, Pa.

June 5-10. George Allison gave an interesting, well conceived performance of Hiram Perkins that is deserving of high praise. Jane Wheatley, admirable as Portia Perkins, shared honors with Mr. Allison. Lillian Sinnott was delightful as Mary Jane, looking and dressing the part to perfection. Joseph Santley and Kathryn Marney as Barrett Sheridan and Lucille Perkins added considerable interest to the performance as the young lovers. Leslie Kenyon scored emphatically as the bus driver. Other small parts were cleverly acted by Jessie Brink as the milliner, Louise Gerard as the elocutionist, Bernard Randall as the country boy, Chester Beach as Star Skinner, Erville Alderson and Arthur Berlault as the printing office force. Frederick Burt and J. H. Huntley as Rome Preston and Joel Skinner pleased. The Great John Ganton 12-17.

The closing 3 of the Gaiety for the Summer left the Shubert Murat and English's the only two theatres open in town. Following the close of the regular season at English's the Dixie Amusement Co., which controls the Gaiety, took possession of the house for the Summer, installing vaudeville and pictures, with daily matinees and two performances every night, at popular prices. The co. is composed of E. H. Bingham, Ben D. Crosse, and H. E. Cohen, all of this city. Pictures of the great 500 mile race at the Speedway here Memorial Day will be shown 13. The opening night will be Marmon night and the employes of Nordyke and Marmon will attend in a body. The Marmon "Wasp," in which Ray Harroun won the race, will be on exhibition in the lobby.

Lyman H. Howe's Travel Festival pictures will be seen at the Park 12-17.

The Ben Greet Players and the Russian Symphony Orchestra have been engaged by Ona B. Talbot for a series of ten performances at Broad Ripple Park, beginning July 2. An open air stage and auditorium will be used for the performances. PEARL KIRKWOOD.

GOSHEN.—JEFFERSON (Harry G. Sommers): Christian Science Lecture, by Frank H. Leonard, 2; well attended. Goshen High School, 1911, Class Sermon, by Rev. E. A. Vannuys, 4; was heard by large audience. Goshen High School, 1911, Class Commencement Address, by Dr. Jenkin Lloyd Jones, of Chicago, 5; big attendance. Goshen High School, 1911, class play, His Uncle from India (an adaptation of The Private Secretary), 6; witnessed by S. R. O. Vaudeville and motion pictures, under management of A. E. Sumner, of Brooklyn, N. Y., is drawing good business.——UNDER CANVAS: Hazenbeck-Wallace 14.——ITEM: Rogers Goshen Band Park (Maseppa Carnival co.), 12-17.

RICHMOND.—GENNETT (H. G. Sommers): ITEM: Mr. Sommers's lease will not be renewed but will pass into the hands of O. G. Murray for period of five years from expiration of Mr. Sommers's contract. House policy will continue first class as heretofore.

IOWA.

DES MOINES.

Large Audience on Hand to Greet Mrs. Fiske —Open-Air Amusements Attract Many.

Mrs. Fiske closed the local season with her newest play, Mrs. Bumpstead-Leigh, at Foster's 5. Despite the hot weather almost a capacity house welcomed her. This was Mrs. Fiske's

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PHILADELPHIA FOOTLIGHTS.

Posters, Friars, and Philadelphia—Sarah Bernhardt Returns—A June Wedding—A Gilded Fool—The Lost Prince—Maggie Teyte.

PHILADELPHIA, June 14.—Although the theatrical posters which are found on all the billboards are not nearly as objectionable as they used to be, still every once in a while one is posted that raises somebody's ire. As a rule, the objection is that the posters are suggestive and represent circus riders, burlesque stars, or shapely chorus girls wearing very little besides their "all-in-alls."

This matter has been taken up by many municipalities authorities, and has resulted in the establishment of an official censorship of billboards. Flashy lithographs which are not considered a menace to good morals are still allowed, but those thought to appeal to the animal instincts of man are carefully eliminated.

The objection in Philadelphia, on altogether different lines, voices the protest of many thousands of the city's best citizens. The picture of the monk used in advertising the Friars' Frolic is objected to by the Federation of Catholic Societies on the ground that it is an insult to religious. Resolutions were passed denouncing the cartoon of a monk doing a cakewalk with what was termed a "burlesque lady." Andrew Mack was asked to use his influence to remove the objectionable feature of the poster. George M. Cohan, the chief offender, according to one of the members, was suggested as a candidate for a similar letter, asking him as a Hibernian to call in the pictures of the monk.

The announcement that Sarah Bernhardt would revisit Philadelphia this week, playing in Sister Beatrice at the Forrest, is the chief theatrical news. Madame Bernhardt will be here only one night, June 15, and has selected Sister Beatrice, by Maurice Maeterlinck, and Jean Marie, a one-act drama, by Andre Theuriet. She will appear under the direction of W. F. Connor, supported by her own company.

June being a month of brides, commencements, garden fetes, etc., there were a number of well-staged play festivals last week given by amateurs. Dan Cupid finished the job, with Paul Bleyden, of Washington, an opera singer, who on last Tuesday married Charlotte Sessler, of this city, a very talented and charming musician.

Throughout the week the Philopatrian Society produced at the South Broad A Gilded Fool. The cast included about a score of "professional" amateurs of this institution who have been producing plays for years, acting them with such capital ability and entertaining such great audiences that there was considerable interest in their annual week of performances. The proceeds of the performances will go to the Sisters of the Good Shepherd. The members of the cast are James J. Skelly, George Wills, Jr., Frank McConnell, Mary G. Conway, Gene Carr, Joseph A. McCool, John T. Sheehan, Hugh B. Dunlap, Flora Apeldorn, May E. Holton, Frank T. Kelly, John Toomey, and Russell Wills.

A dainty operetta, The Lost Prince, the words by John Jay Chapman, of New York, and the music by Philip Goepp, the well-known composer of this city, was given on June 7 by members of the local branch of the Kindergarten Union at the Pennsylvania Institute for the Blind. Dressed as fairies, witches and wood nymphs, they acted in whole-souled way, which was a pleasure to all who witnessed it.

Maggie Teyte, the Irish singer, has just signed a contract with Andreas Dippel, and will make her bow to Philadelphia grand opera as Micaela to the Carmen of Mary Garden.

Important changes will soon be made in the Orpheum Stock company at the Chestnut Street Theatre. William Ingersoll, who was the leading man several seasons ago and retired to open a dramatic school, will return, much to the gratification of the patrons. His first appearance will be in two weeks in Bean Brummel. Last week the Orpheum Players produced Builders of Bridges, giving an interpretation of much merit. Howard Hansell in the part of the hero acted in a manly way, and avoided undue sentimentality; Marion Barney gave an effective portrayal of the heroine, and good work was also done by John J. Geary, Edwin Middleton, and J. Anthony Smythe. This week, a farce, Facing the Music, will be given.

Novelties were numerous at Keith's last week. In the line of playlets Beilah Covington and Rose Wilbur were the principals in a sketch called The Parsonage. Charles and Henry Rigoletto, the twin brothers, made their local debut in an astonishing display of versatility. Others on the programme included Conroy and Le Maire, the Victoria Four, Meyers, Warren and Lyons, Mabella-Fonda Troupe, Wilfred Clarke and others.

At the William Penn this week Manager William W. Miller has a diversified bill, the stellar attraction being Montana's Wild West Days. Myer Harris, the Hebrew comedian, appears in a one-act farce entitled The End of the World. Moving pictures and vaudeville are still the attraction at the Grand Opera House and some of the other regular theatres.

H. T. Craven, dramatic critic of the "North American," sailed for Europe last week and will spend the Summer in foreign travel. "Jimmy" Craven is one of the best dramatic critics in Philadelphia and fortunately has the courage of his convictions. As a rule he does not roast a show, but when he does, it usually deserves it.

J. SOLIS COHEN, JR.

third appearance here in the last eight years, she having played The New York Idea at the Mirror a half-dozen years ago and Becky Sharp at Poster's last season.

The Airdome offered two plays very dissimilar in character, The Singing Girl and Fort Riley. The first occupied the boards until Thursday evening, when the military production was staged.

Ingersoll Park opened 4 with a vaudeville programme, which included J. A. Sternard's Redpath Napanees, Charles H. Sweet in The Burglar, the Three Alex, Allie Lesslie Hassan, and Charles Lederer, the Bounding Dutchman.

The White City, an amusement park in the eastern part of the city, will be opened to the public May 27.

The Majestic, the vaudeville house of Elbert and Getchell, continued to do a good business, despite the competition of Ingersoll Park.

H. M. HARWOOD.

WATERLOO.—CRYSTAL (J. Jolly Jones): Business continues big in spite of very hot weather. The Rosaire, Don, Carney Bros. E. Westcott co., the Six Fem Up Kids, Dixon Bowers and Dixon, John Hamilton, Matilda and Elvira, Howard and Graf, Jack Roche, and the Juggling Millers.——ELECTRIC PARK (Herbert Parker): Will open 12 with Swain and Austin, Gaynell Everett, Art Odair, and Miller and Temple. The park has been completely rewired and the number of lights doubled. The force includes Herbert Parker, general manager; Jimmy Rachford, treasurer; Fred Robinson, outside gate; Fred Voorhees, tickets; Frank Doxer, electrician; R. E. Peterson, concessions; Arch Webb, musical director; J. Galvan, orchestra leader.

FORT DODGE.—MAGIC (Carl Henler): Excellent vaudeville and immense business May 29-3.——AIRDOME (D. Barnette): Good attractions 29-3 pleased good business.——UNDER CANVAS: Parker Carnival co. 5-10.——CITY PARK: The Porter Band in concert 4 pleased large audience.

MARSHALLTOWN.—NEW ODEON (J. Rachford): Good business May 28-4.——COLONIAL (G. Walter Thompson): Excellent performances 28-4; good houses.

RED OAK.—AIRDOME (Band Brothers): Opened 7.——COMET (L. Pressman): Good business and pleased May 27-3.

KANSAS.

FORT SCOTT.—AIRDOME (Harry C. Erpich): The Hutton-Ballet co. May 27-3. Plays: Maid and the Man, Lena Rivers, Signal of Liberty, Tempest and Sunshine, Thelma, and Jesse James; fair business. Gordon Associate Players 5-10.

CHANUTE.—BETROCK (W. C. Sears): Lorena Tolson co. May 22-27 to good business; first-class co. in every respect. De Armond Sisters 30 and week.

LOUISIANA.

DONALDSONVILLE.—GONDRAN (William F. Nolan): Moving pictures and vaudeville May 27-3 to good business; pleased. Sophie Wright in an interesting illustrated lecture on Ben-Hur 27 pleased fair attendance. Charles E. Delas, vocalist, 30, gave satisfaction to good business. Regular weekly drawing and awarding of prize of $5 in gold 31.——AUDITORIUM: Endymion 26; a capable co.; packed house; pleased.——ITEMS: The U. S. battleship "Idaho" anchored here 1-3.—Work on the new Trepagnier-Boston motion picture theatre is nearing completion and the house is expected to begin operations about 15.—Lodge No. 1185, B. P. O. Elks, are making arrangements for the appropriate observance of Flag Day 14.—Manager William F. Nolan, of the Gondran, has just returned from a tour of inspection of his several amusement houses.

LETTER LIST.

WOMEN

Adam, Mrs. Leslie, Mary Asquith, Dorothy Auerbach, Marie Adams, Edna Adams, Mabelle Acgelia.

Byrd, Adelaide, Bessie Buckler, Ruth Benton, June Bridges, Daisy Belmore, Ada Boshell, Esmeralda Bloeser, Adella Barker, Elizabeth Buckley, Edith Black, Eugene Besserer, Mrs. Leo C. Bell, Jessie Bushy.

Crosman, Lillian, Louise Clay, Mrs. John Charles, Fannie Cummings, Sadie Calhoun, Rachel Clark.

Demont, Gertrude, Dorothy Dale, Blanche Douglas, Margaret Dale, May Donohue, Della Dolyan.

Edwards, Paula, Olive Eaton, Lula Espey, Virginia Elwood.

Franklin, Beth, Mrs. Hugh Ford.

Gibson, Zoe, Jessie Griswold, Bettina Girard, May Gerald, Julia Gray.

Hilton, Christine, Anna Hollinger, Helen Holmes, Selma Herman, Carroll Hamilton, Beja Harlan, Letty Holmes.

James, Walter, Justine Johnston, Katherine Jameson, Mabel Jacque, Mary Johnston.

Kent, Elinor, Alice Kelly.

Lindsay, Ruby, Carolina Lilja, Ines Lyman, Mary Lewis, Mrs. F. Lane, Nellie Lindroth, Mollie Lorraine, Orma Le Purre.

Macey, Bessie, Nellie Mason, Kate Moustake, A. Minor, Florence Mills, Roso Marston, Louise Meyers, Dorothy Merritt, Florence Mack, Norma Mitchell, Amelia Melligan.

Ross, Mrs., Nellie Nicholas, Carolotta Nielson, Otts, Elita, Laura Oakley, Isabel O'Madigan, Doremus Odell.

Parker, Marbelle, Clara Paulet.

Rivers, Ollie, Helen Raymond, Anna Rosemond, Margarite Reilly, Lillian Raymond.

Simons, Louise, Fern Shriner, Leila Shaw, Muriel Star, Jennie Stewart, Martha Spears.

Turner, Gladys, Rose Tiffany, Mabel Taliaferro.

Uhlig, Dora.

Vokes, May, Eda Von Luke, J. Von Statten, Julia Varney.

Walton, Kraft, Irene Warfield, Harriet Worthington, Bijon Washbourne, Betty Wray, Eva Westcott, Jane Wheatley, Alice Warren, Bertha Whitney.

MEN.

Atkinson, Wm. K., John Adair, Mr. Aldo, Spot Aitken, Lawrence Atkinson, R. A. Addison.

Beggs, Leo, Edmund Breese, Theo. Bird, Phil Bingham, Dan Bruce, John Byrnes, James A. Boshell.

Collier, Wm., Ewin Connelly, Harold Collins, Wm. Creamer, Billy Chamo, John Charles.

Doyle, J. H., L. Race Dunrobin, J. E. Driscoll, F. A. Demerest, Leander De Cordova, Fred Darling.

Figman, O., Ernest Francans, Walter Fenner, Marcella Forrestee, W. Fullwood, Albert H. Fox, Pat Faye, H. Forseman, T. R. Flood.

Graham, Chas., Robt. Ganthony, George Gorman, J. Frank Glendon.

Hughes, John, Claude Humiston, H. L. Hall, Geo. E. Hall, James Horan, Frank H. Harrington, E. W. Holmes, J. B. Hollis, Arthur Hurley, Irving, H. B.

Kaestner, Otto, Herbert Kelsey, P. J. Kelly, Edwin Kendall, Leslie King, K. L. Kelly, E. Kealey.

Lloyd, Charles A., Francis Lens, Charles A. Lludholm, Richard Ling, Alf Loosey, Charles Lang, Martin Lynch, Jack Lawrence.

Minn, Thos., John Moore, James W. Mullin, Henry Miller, Fred Mervin, Billie Mart, Chas. J. Miller, Robt. Milliken, Paul McAllister, Mr. McIntee.

Nathanson, Geo.

O'Brien, Francis, Arnold Owens.

Phillips, Roy, Fred Phinney.

Rice, Wm., Andrew Robson, Frank Rowan, Joseph Roberts, Clifford Russell, Ralph Ramses, John Rafaels.

Sullivan, Wm. H., John P. Sousa, Geo. R. Scott, Harold Salter, James R. Sullivan, Frank Shea, Jack Standing, Karl W. Schultz.

Thayer, A. M., Fred Thorne, C. S. Turner, Edwin Trevor, Louis Troxlen, Geo. Tyler, Chas. A. Taylor.

Veaux, Clyde, John Vogel, Sidney Valentine.

Wood, Wm. B., B. T. Wentworth, Geo. Wilson, Claxton Welstach, Arthur Ward, C. O. Wallace, Eugene Walter.

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MONTREAL.

Sarah Bernhardt's Farewell Canadian Performances Appreciated—Lillian Kemble Well Cast.

Afternoon and evening of 7 Sarah Bernhardt made her farewell Canadian appearance at His Majesty's in the afternoon, Madame X was given, and in the evening Jean Marie and Sister Beatrice. The house was crowded with enthusiastic audiences on both occasions to pay tribute to this wonderful artist. In three distinct types she won as many triumphs. Her supporting co. was excellent, special credit being due to M. Tellgen for his splendid work in Jean Marie.

The players at the Orpheum gave a capital presentation of Wildfire 5-10. Lillian Kemble was excellent in Mrs. Barrington. Charles Mackay as Garrison and Robert Adams as Saunderson both did good work. Samuel Reid as Donovan, the trainer, gave another clever character impersonation. Thomas MacLarnie as Duffy, Charles Dow Clarke as Bertie, John Bennett as Chappie Raster, and William Webb as the Scotch Professor were all excellent. Ada Boshell was amusing as the colored maid and Beatrice Nichols scored as Bud, the stable boy.

Bohmer and Dominion parks are both in full swing, and both doing good business.

Vaudeville and pictures still continue to draw large audiences to the Francais.

Professor Howe's Travel Pictures are exhibiting at the Princess. The Montreal "Star" gives a party to the poor children of Montreal to attend these pictures 10.

W. A. TREMAYNE.

OMAHA.

Mrs. Fiske Closed Brandeis Season to Good Business—Stock Offerings at the Gayety.

The Follies of 1910 were paraded at the Brandeis before a series of good-sized audiences 1-3, and in a general way made an excellent impression. The Follies co. closed their season in Omaha, and some of the principals left for New York after the opening performance, leaving their parts to be taken by understudies. Mrs. Fiske and the Manhattan co. were seen in Mrs. Bumpstead-Leigh 7, 8. The attendance at both performances was large, and the character of the audiences unusually notable. The various phases of comedy and satire so distinctly brought out in Mr. Smith's amusing play were richly enjoyed by all, and Mrs. Fiske was the recipient of most enthusiastic applause. This is the last attraction of the regular season at the Brandeis, and likely the house may not be reopened until September.

At the Gayety the Lloyd Ingraham Stock co. is giving an excellent production of The Melting Pot. The attendance is good or fair, being largely regulated by the thermometer.

J. RINGWALT.

MAINE.

PORTLAND.—KEITH'S (J. E. Moore): Cameo Kirby 5-10 was presented by the stock co. in their usual careful and finished style. Sidney Toler was a most pleasing Kirby, Lola Downin made a sweet and fascinating Adelle Randall. The hit of the play was Larkin Bunce as played by Louis Albion. Mr. Albion's strenuous work as stage director does not permit his appearing very often in a big part, but when he does he is always a favorite. His work this week was of a high order. The other roles were all acceptably filled; large business. The Cherry Pickers 12-17.——UNDER CANVAS: Buffalo Bill's Wild West and Pawnee Bill's Far East 5; best ever; big business. Ringling Brothers' Circus 7; best circus ever here; crowded tents both performances.——ITEM: It is with regret that we learn that Mark Kent leaves the co. at close of this week. This talented character man is the peer of any who have ever appeared here in stock; the patrons will miss him, but he feels that a vacation is due him after two years' steady stock work.

BANGOR.—OPERA HOUSE (F. A. OWEN): The Golden-Wallace co. closed fourth week 3, to fair business, in Marching through Georgia, and opened their fifth and last week of the season 5, to good house, in Facing the Music.——UNDER CANVAS: Buffalo Bill's Wild West and Pawnee Bill's Far East 1 had two large and highly pleased audiences; cos. and performance excellent.

BRUNSWICK.—TOWN HALL (H. J. Given): G. A. R. concert May 30 (local); good, to large house. Bowdoin College Dramatic Club 1; excellent co.; large audience.

MARYLAND.

BALTIMORE.

Two Weeks of Good Business Recorded—Aborn Company Continue to Please.

The Aborn Opera co. offered another of Puccini's works at Ford's 5, when his La Boheme was sung before one of the largest houses of the season. They again showed keen discrimination in the selection of their cast, each part being admirably sung, and in the hands of really capable people, and included Elena Kirmes, Bertha Shalek, Eugene Battain, William Schuster, Arthur Green, and Bertrand Phenolx. Verdi's Il Trovatore will occupy the latter half of the week. The co. began their seventh week 12 with a revival of Flotow's Martha. This tuneful little opera is always welcome, and the production is fully as praiseworthy as any which they have given in the past. Among the artists alternating in the various roles are Jane Abercrombie and Regina Vicarino in the title-role, Salvatore Sciarretti and Domenico Russo, Bertha Shalek, Harry Luckstone, William Schuster, and Phillo Fein complete the cast. The audience was quite large on Monday night, and, judging by the applause, they thoroughly enjoyed the performance. La Traviata and Faust 19-24.

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LOS ANGELES

The Bostonian Ladies' Orchestra have been playing to large audiences at Bay Shore Park, where they began a six weeks' engagement May 27. Belle Yeaton Renfrew, the conductress, is to be complimented for the splendid programmes she provides, including selections from the latest New York musical successes, Strauss's Waltzes, numbers from the grand operas, and several of Herbert's and De Koven's operas.

Electric Park began its season well 29 with a splendid vaudeville bill headed by Jean Alwyn. Business continued good 5-10.

The Academy of Music still continues to attract large crowds, owing to the high standard of the bills offered, and the public is not slow in finding it out.

The Friars' Club presented their Frolic 30 before an audience which packed itself into every seat and available bit of standing room in the huge Academy of Music. The audience was one of the largest ever gathered together in this city and fairly tired themselves out applauding the performers. The audience for the cheaper seats took their line at the box-office as early as six o'clock. Owing to the fact that the club had given a matinee performance in Philadelphia in the afternoon, they did not arrive until after eight o'clock, and it was fully 9.30 before the curtain rose.

The management of the Academy of Music has just announced a return farewell engagement of Madame Bernhardt 17, when she will be seen for the first time here in Jeane Marie and Materlinck's Sister Beatrice. Although many of the local theatregoers and members of society have left town, the engagement will probably be quite as successful as was the former one earlier in the season. I. BARTON KREIS.

ANNAPOLIS.—COLONIAL (Elmer Freeman): Motion pictures and Lucille Amily and the Barbies to good business.——LYRIC (J. F. Ebling): Motion pictures and Cuba Deschon to good business.——MAGNET (Laborwits and Rosenthal): Motion pictures to good business. ——ITEM: The Magnet has discontinued vaudeville for the Summer.

MASSACHUSETTS.

SPRINGFIELD.

The Poli Stock Company Continues to Please—Other Attractions Well Patronized.

The Poli Stock co. tackled May 29-3 George M. Cohan's Forty-five Minutes from Broadway with good results. Cohan is quite popular here, Springfield being one of the cities he was born in, and the Cohan brand goes even without George's singing. The regular staff, reinforced by a chorus from New York, Rogers Barker played Kid Burns; Lovell, Alice Taylor; Mary Jane, Corinne Cantwell; Flora, Dora Dean, and Philip Quin, Tom Bennett. Carl Brickert was Mr. Blake. The rest of the co. fitted in well. The Man of the Hour was the offering 5-10, another new play that Springfield had had only a glimpse of. This was ably handled. Mr. Barker playing the young mayor and Philip Quin the secretary. Roy Phillips came up from the Hartford co. to play Percy Wainwright, which he had done down there, and Lewis C. Phillips, who had played Harrigan in previous productions, were much at home in their parts. Wildfire, Lillian Russell's racing drama, for the first time in stock, is the bill 12-17.

Ringling's Circus is billed for Hampden Park 26.

Joseph Natue, tenor, a member of about all the leading minstrel cos. since 1882, also figuring in the Hoyt farces, is at the Bijou Moving Picture Theatre for a few weeks. He is singing as well as ever. EDWIN DWIGHT.

NEW BEDFORD.—THEATRE (William B. Cross): King and Arnold, Fisher and Gilbert, Davy and Emerson, and pictures 5-10; pleasing large audiences.——HATHAWAY'S (John M. Hathaway, res. mgr.): The Lester Lonergan Stock in The Lion and the Mouse 5-10; delighting capacity houses. Mr. Lonergan as John Burkett Ryder again demonstrated his remarkable versatility. Rose King was charming as Shirley Rossmore. Joseph Creaghen, a new member of the co., gave a capital performance as the younger Ryder. Joseph Ridman as Judge Rossmore. Harry Bewley as Senator Roberts, and the other members of the co. fitted their parts excellently. Charley's Aunt 11-17. —— SAVOY (John W. Barry): Ella Grieves, Mary Grieves, John Grieves, and J. C. Hart in The Pine Hitter 5-7. Circumstantial Evidence 8-10; big business continues.——VIEN'S (E. H. Vien): Vaudeville and pictures 5-10; usual big crowds.—— COMIQUE (H. A. Chenowith): Bowen and Lina, Bob Alexander, Valerie Sisters 5-7. Montgomery Duo, Mae Clark, J. H. Wolf, and Jefferson and Roberts 8-10; good business.——ROYAL (Alfred Labarre): Photo plays and illustrated songs 5-10; well patronised.——ITEMS: The picture houses, including the Casino, Pastime, and New National, are drawing satisfactory business.—Deputy Sheriff Balthasar attached the Airdome 5 in the sum of $900, in an action of contract for Louis Poulette, the contractor who furnished the seats for the open air theatre. Performers refused to work 3, claiming that the "ghost did not walk satisfactorily."

FALL RIVER.—BIJOU (Charles L. Benson, res. mgr.): Bill 1-3: Eddie Bowley Cook and Johnston, Henderson and Thomas. Bill 5-7: Walter Daniels and co. in It Happened on a Monday Morning Rehearsal, Lillian Kingsbury and co. in Mrs. Macbeth, Muther and Davis, J. W. Myers, and The Panama Canal in 1911 to large attendance.——PREMIER (Charles L. Benson, res. mgr.): Bill 1-3: Uncle Tom's Cabin was the feature of a good line of pictures that gave satisfaction. 5-7: Charles E. Myers, Belle Myers, Feeney and Reilly, Turned to the Wall, The Carnival, and Undying Love to excellent attendance.——PALACE (George W. Graham): Bill 5-10: Tommy Levene, Charlie Hamilton, and the Gibson Girls to large attendance.——ITEMS: Lincoln Park will open 26.—Mary Canney gave a reading in Music Hall 5, in aid of the Fall River Anti-Tuberculosis Society. The play selected was The Dawn of a To-morrow. The attendance was very large.—Ringling Brothers' Circus is due 21.—The Cotton Centennial Carnival will take place week 19-24. President Taft will attend 23. W. F. GEE.

WORCESTER.—POLI (J. C. Criddle): Fifty Miles from Boston 5-10 proved a great success for the Poli Stock; big houses each night; each member had a good part and made the most of it; Miss Ainslee's singing was much enjoyed. A Gentleman from Mississippi 12-17. —— WORCESTER (J. F. Burke): Caste 5-10, presented by the Worcester Players, to large houses. Miss Farrell was exceptionally good in her part; Frank Patton as the English dude was fine; others did well. Prisoner of Zenda 12-17.

GLOUCESTER.—UNION HILL (Lothrop and Tolman): The Adam Good Stock co. opened season May 29; good business; co. well balanced and given hearty welcome; cast included Forest Stanley, Clara Richardson, Grace Scott, Henry Grady, George Bonman, Will L. White, Fred J. Harvey, George Gelow, Evelyn Silver, Sam Mylie, Walter Bedell, and W. H. Pendexder. Lena Rivers 5-7. The College Girl 8-10.

BROCKTON.—CITY (W. B. Cross): Michaels and Michaels, Rose Sheridan-Welch, Hayward and Hayward, and the pictures 5-7; full houses.——HATHAWAY'S (McCue and Cahill): The Thompson-Woods Stock co. 5-10 in Lovers' Lane; opened to large and pleased audience. John Meehan as the Rev. Thomas Singleton and Marie Horton as Mary Larkin did fine work. Dick Simmons and Louise Langdon made hits in the comedy roles. The co. gave good support. Marie Horton closes her engagement with the co. 10. Leigh De Lacy assumes the leading roles with the co. 12. Wildfire 12-17.

FITCHBURG.—WHALOM PARK THEATRE: Whalom Park Opera co. opens in The Wizard of the Nile 19.——BIJOU (H. F. Jackson): Lee Calder and co. in A Financial Mistake, Hanlon Brothers, Lawrence and Grace Sylvester, Buckley's Dogs, and pictures 1-3; pleased. Musical Lovelands, Barnes and Scheftel 5-7.—— CUMINGS (Ed. Bassillion): Pictures and illustrated songs 5-10.——UNDER CANVAS: Ringling Brothers 16.

HOLYOKE.—MOUNTAIN PARK CASINO (Lansing Ernest): Mountain Park Stock co. 5-11 in Divorcons; business medium; play well acted. The Man of the Hour 12-17.

MICHIGAN.

DETROIT.

The Friars Drew Capacity at the Opera House—Big Business at the Temple.

To review the reception which was accorded the Friars' Frolic in this city 5 is but to repeat well worn phrases which have originated along their line of march. The Detroit Opera House was crowded to capacity.

Edwin Holt in George Ade's comedy, The Mayor and the Manicure, and B. A. Rolfe's elaborate musical offering, The Courtiers, divided the honors at the Temple Theatre 5-11. The balance of the bill included Nedervelt and his Monkey, Ellis and McKenna, Harry Breen, J. Warren Keane, Mack and Williams, and the Kuma Family. The warm weather has not as yet effected the attendance at the Temple.

The Vaughan Glaser co. offered Brewster's Millions at the Lyceum Theatre 4-10, with Mr. Glaser in the role of Monty and Fay Courteney as Peggy. Next week, The Girl with the Green Eyes.

Clark's Runaway Girls were the Gayety's offering 4-10, and the present week will close the season at Manager Ward's cozy burlesque home.

At the Avenue Theatre The Innocent Maids, with George X. Wilson as the chief funmaker, played to good houses 4-10.

At Miles's Theatre 5-11 Catherine Challoner and co. in May Tully's tabloid comedy, Stop, Look and Listen, were accorded headliner honors, and the balance of the bill was in keeping with the high standard of the house.

ELYP A. MARGNI.

CALUMET.—THEATRE (J. D. Cuddihy): Sarah Bernhardt in Camille May 30 pleased large house; one of the best performances ever given here. St. Paul Symphony Orchestra 31 pleased very large house. Red Mill 6. Frederick Warde 10.

SAULT STE. MARIE.—SOO OPERA May 27 drew good business. Red Mill 2; greeted by capacity. Frederick Warde in Julius Caesar 13. The Great McEwan co. 19-24.

MINNESOTA.

ST. PAUL.

No Lack of Good Attractions Here—High Praise for James Neill and Company.

It is a far cry from John Storm to David Harum, yet James Neill accomplished this remarkable transformation with consummate ease at the Metropolitan 4-10. Almost as great a metamorphosis was brought about by Edythe Chapman, whose Glory Quayle of the week before had completely vanished, and in her place stood Aunt Polly, David's sister. In fact, it seemed as though the magic wand of the dramatic Muse had cast a spell upon the entire Neill co., for members who had played nothing but straight roles before played character parts like veterans. Edith Lockett was a winsome Mary Blake, and Alice Lindahl's Widow Cullum was a characterisation worthy of note. John Maher was Chet Timson; J. T. Galloway, General Wolsey; Ernest Glendinning, John Lenox; Alfred Cooper, Dick Larribee, and Walter Connolly, Zeke Swinney. All of the "bits" were in the hands of actors equally capable. When We Were Twenty-one 11-17. Mary Jane's Pa 18-24.

The Hamline University students appeared in As You Like It at the Shubert 5. Dark 6-11. Blanche Ring 12. Sothern-Marlowe 29-July 1.

The Lewis-Oliver Players at the Grand 4-10 scored a hit in The Two Orphans. Diana De War appeared as Henriette, and Ruth Gale as Louise. Seth Halsey, a new member of the co., appeared as Jacques, Jack Lewis as Pierre, and Otis L. Oliver as the Chevalier. For the closing week 11-17. East Lynne and Camille will be presented.

Enigmarelle, Beatrice Ingram's Players, Bell Boy Trio, Mary Ambrose, Randow Brothers, and Frank Hartley constituted the bill at the Empress 4-10.

At the close of the performance May 27, Ernest Cossart, of the Neill co., was called to Brooklyn, N. Y., where his wife and child are ill.

Mr. and Mrs. Henry B. Harris spent several days here the past week.

S. T. Leaming, an actor, who appeared in the sketch, On a Side Street, at the Empress, made an attempt to leap from the window of a hotel last week. He was put under the care of Dr. G. E. South, physician of the Actors' Benefit Fund.

David Harum was rehearsed by the Neill co. without a manuscript, as the one received was so mutilated as to be unreadable. Fred Wallace, the stage director, had to be guided by the parts alone. Considering the remarkably smooth opening performance special credit is due director and co.

The St. Paul Symphony Orchestra's long tour has come to a close. Manager Wagner reports that audiences were large and enthusiastic everywhere. The coming season here of the orchestra is awaited with interest.

JOSEPH J. PFISTER.

OWATONNA.—METROPOLITAN (C. J. Servatius): The Rivals, presented by the senior class of the High School, 1, to S. R. O.; a very finished production was given. Pillsbury Academy's graduating class gave Brown of Harvard 5 to capacity house.——ITEMS: The Metropolitan is now subleased to Latham and Cawaard, who are conducting a motion picture performance there; good business is reported.—Stout and Harvey, who have been conducting the Gem Theatre, another motion picture house, have closed that place for the Summer and are now operating an Airdome in a prominent location; business is fair.

DULUTH.—LYCEUM (C. A. Marshall): Madame Sherry May 26-28 delighted packed houses. Sarah Bernhardt in L'Aiglon 29 to S. R. O.; appreciative audience. Thelma, presented by Lee and Allen, 4 pleased good business. Frederick Warde in Julius Caesar 5, 6; fair business; well pleased and appreciative. Forbes Stock co. opens here for ten weeks, commencing 27.

MISSISSIPPI.

BILOXI.—ITEMS: Mr. Corcoran, formerly manager of the Orpheum and White City, New Orleans, is preparing to open the Dukates Theatre here about Sept. 1 with K. and E. bookings. One thousand dollars will be spent in decorating and renovating during Summer.—The interests of the Israel Amusement co. in the Airdome have been sold to the Schneider Amusement of New Orleans. House will reopen 5 with motion pictures.

BILOXI.—AIRDOME (F. Schnider): Opened 3 to capacity.——PLEASUREDOME (S. T. Stephens): Motion pictures 1-4: S. R. O.

TUPELO.—UNDER CANVAS: Raymond Stock co. May 22-27 pleased good business.

MISSOURI.

KANSAS CITY.

Parks and Outdoor Attractions Well Patronized—Eva Lang and Company Appreciated.

A week of torrid weather 4-10 made big business for the parks and out-of-door amusement places, while the theatres, the few still open, suffered accordingly.

Ethel Barrymore appeared at the Willis Wood 4-6 in a double bill, consisting of Alice-Sit-by-the-Fire and The Twelve Pound Look, playing to satisfactory business. Miss Barrymore has presented the first-named play here before, hence greater interest centred upon the latter production. Both plays were treated in that highly artistic manner that has marked former productions of this popular actress, and in both she was enthusiastically received. Of the support, Charles Dalton, Mrs. Sam Sothern, Louise Drew, and Helen Freeman deserve praise for well-played parts. The plays were properly staged.

The Eva Lang co. presented Under Two Flags at the Willis Wood 7-13, playing to good business, considering the warm weather. The thrilling play was splendidly acted. Miss Lang's Cigarette pleasing immensely. Eugene Ormonde and the supporting co. were also well received. The play was well staged. Eva Lang and co. in Sham 14-20.

The Lyman Howe Travel Pictures began their fifth and last week at the Shubert 7 to good-sized houses. Travel scenes in Mexico, Ireland, Turkey, and Egypt were the features, all being much enjoyed. There are many who will view with regret the close of this engagement.

The Elks gave their annual benefit performance at the Grand May 25-27, playing to crowded houses, who seemed greatly pleased with the entertainment offered. The vehicle was a musical comedy called The Masqueraders, by Joe Bren, who drilled and rehearsed both chorus and co. Nearly fifty persons were used in the production and the performance was very commendable throughout.

Walter Sanford, manager of the Shubert houses in Philadelphia, was a visitor in Kansas City last week. Mr. Sanford was formerly manager of the Shubert Theatre here, and still claims Kansas City as his home.

The Middleman will be presented at the Shubert Theatre 11-13 by a co. headed by Willard Newall, which promises to be an event of interest.

The usual good crowds were in evidence at the Empress 7-13, the heat failing to scare away the patrons of this house. A good bill embraced the following acts: Aris, Manning and Fort Virden and Dunlap, Mr. and Mrs. Perkins Fisher, Brazzmar Brothers, Hardie Langdon, and Kennedy and Rooney.

The big bathing beach at Electric Park is by far the top line attraction at that popular resort these days, the number participating running

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into the thousands during the week of 7-13. Phillipini and his band began their third week to good-sized crowds and found the usual favor. Vaudeville in the German Village and the many other amusements all came in for their share of patronage.

Bathing was also a popular amusement at Forest Park 7-13, the big pool being crowded both afternoons and evenings. A vaudeville bill that contained acts by the Allmans, A. Diehl, Campbell and Connors, and others was well received. Stangel's Band played to big crowds.

A balloon race was the feature of the bill at Fairmount Park 7, the event being won by Lee Plemmett over several competitors. The Texas Bad Wild West Show, vaudeville, boating, bathing, etc., were all popular with the big Sunday crowd. D. KEEDY CAMPBELL.

ST. JOSEPH.—LYCEUM (C. U. Philley): The Buchanan County Fair May 25, 26; was one of the most successful amateur productions ever presented here. Great credit is due Mrs. Madden for her careful training of principals and chorus; business crowded. Ethel Barrymore in Alice-Sit-by-the-Fire and The Twelve Pound Look 31. Mrs. Fiske in Mrs. Bumpstead-Leigh 10.—AIRDOME (C. U. Philley): The Thomas Players open this popular Summer theatre with Brown of Harvard 27-4. By Right of Sword 5-11.—ITEMS: Harry Beaumont, former manager of the local Pantages's Theatre, spent several days in the city last week.—During the closing week of the Pantages's Theatre the orchestra played two original numbers composed by the leader, Fortunato de Rubertis. One was the Pantages's March, and the other a concert waltz.

JEFFERSON CITY.—AIRDOME (W. J. Edwards): Gordon's Players May 22-27; good co. and business. James and Ward Comedy co. 29-3.

MEXICO.—AIRDOME (A. R. Waterman): The Pane-Corell co. May 29-3; business and co. good. Culhane's Comedians 5-10.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Girl from Rector's May 27. Blanche Ring 28. Julia Marlowe 29, May Robson 31. The Lily 28. Mrs. Fiske in Mrs. Bumpstead-Leigh 27.—PANTAGES (Karl Keeler): Della Pringle Stock co. 28-3. What Happened to Jones 4-10; closes season.—ITEMS: The Orion and New Empire each end season 11. The first-named being already in fresh paint and gilt, will be open for bookings until further notice.—The Empire's lease to Montana Amusement Co. having expired was not renewed.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): The Apollos, 20th Century athletes; J. Hinds, ventriloquist; Florence Brown in pleasured melodies, and a fine picture programme 1-3 pleased good attendance. Harrington and Miller, comedy sketch artists; Leona Belasco, character change artist; Florence Brown, singer, and the regular five reels to good patronage first half of week of 6-10.

DOVER.—CITY OPERA HOUSE (Corson and King): Richard Carle and Edna Wallace Hopper in Jumping Jupiter May 19; more than pleased big business.—ORPHEUM and LYRIC: Capacity houses; attractive bills of vaudeville and pictures.—UNDER CANVAS: Buffalo Bill 6 pleased good business, despite heavy downfall of rain.

BERLIN.—ALBERT (Albert Croteau): U. T. C. May 26; fair, to small audience. De Rue Brothers' Minstrels 29.

NEW JERSEY.

JERSEY CITY.

Raymond Whittaker and Margaret Pitt Contributed Good Work—The Octoroon Revived.

A snappy, hilarious farce-comedy, Going Some, was the second week's bill at the Orpheum Theatre 5-10, to steadily increasing patronage, and the piece was presented in a most complete and genuine manner. The capabilities of the new and able co. were taxed to the utmost, but each and every part was capitally portrayed and the co. worked with a vim. Raymond Whitaker, the star and manager, is still the same favorite with the patrons, and he played the part of a "varsity head yeller with much force. He was at his best all through the five acts and seemed to take pleasure in his work. He received the usual number of curtain calls. Robert Webb Lawrence as the athletic coach was immense and his comedy was clean and good. One small but very well played part was that of the Indian, by Harry Forrest, and he proved himself an artist. Margaret Pitt as Helen Blake is a most pleasing leading woman and is fast becoming a favorite. She played the part with much charm and grace and scored. William Wainwright as the glee club singer was excellent in a semi-heavy part, and he is a good actor. Laura Stone as the Mexican servant made the part stand out strong. The balance of the parts were well played by T. Harrison Roberts, a competent character man; Arthur Row as the Chinese cook, a worker by Mario Maieroni, Jean by Mae Lloyd Roberts, Bill Stover by George Thompson, Mrs. Reap by Doris Hardy, Jack by Thomas Morrison, Skinner by John Alexander, and Gallagher by R. A. Breese. The Octoroon 12-17.

The Octoroon at the Orpheum Theatre 12-17 will be new to the present generation of theatregoers, it is many years since it was presented in this city.

The Western Burlesque Wheel held its annual drawing of dates for 1911-12 at the Bon Ton Theatre here, President James H. Curtin presiding. As the wheel rotates, the opening point is but the spot for the show to step in. Next season the Western Wheel has decided to follow the plan adopted by the Eastern Wheel a couple of years ago, to advance the opening place of the attractions each season five or six cities. One will come from Philadelphia here and leave for Boston. Paterson seems bound to have burlesque from either one wheel or the other next season. The Orpheum Theatre is now being built in that city, with a seating capacity of 1,500, and is to be completed about Sept. 15.

Eddie Collins, of this city, and for a long time a leading member of John and Emma Ray's co., has signed with one of Whallen and Martell's burlesque cos. for next season. He is to be featured in a two-act musical comedy, The Whirl of Mirth, written by Dave Marion.

The members of the Spooner Stock co., now at the Majestic Theatre, Brooklyn, for a Summer engagement, had two nights off 7, 8, on account of previous booking of an amateur opera co. at the Majestic. As the Spooner co. had been playing in this city all season at the Orpheum Theatre, a theatre party was formed as a compliment to Raymond Whitaker and his popular stock co. and it took place here, the Spooner co. occupying a box. They thoroughly enjoyed a spirited performance of Going Some and were liberal with applause, especially to Mr. Whitaker, as he had been associated with them at the Orpheum for a long time this season. Among the Spooner co. who witnessed the play were Heavy Man Neil Barrett, Heavy Woman Lelia Davis, Soubrette Florence Hill, Orchestra Leader Jacob Brunner, Old Man L. J. Fuller, Utility Man Harry Fisher, and others.

William Siemers is conducting the orchestra at the Orpheum Theatre while the regular leader, Jacob Brunner, is in Brooklyn with the Spooner Stock co. at the Majestic Theatre.

WALTER C. SMITH.

UNION HILL.—HUDSON: The Girl of the Golden West 5-11 was a fine presentation of this great play. The card playing scene was immense and well worked up. Elsie Esmond as the girl was at her best. Bernard McOwen as Jack and William Blackmore as the road agent were fine. All the other parts were well looked after, and the staging was clever. The Fourth Estate 12-18. Jane Cowl comes back as leading woman 26.

ELIZABETH.—PROCTOR'S (Fred Thomson): Mueller and Stanley, Keeler and Don, Down East Quartette, The Swag, a strong dramatic sketch; Youmas and Wardell, Four Pargons, Margaret Bennet and co., Temple and Huff, and Roehm's Athletic Girls 5-10.—ITEM: Manager Proctor's wife is ill and at the General Hospital.

NEW YORK.

BUFFALO.

Alice Donovan Made Hit—Friars' Frolic Well Attended—Joseph Manning in Town.

A Message from Mars was the offering of the Anson-Gillmore Players at the Teck 6-11. The play was perfectly interpreted and magnificently staged. Frank Gillmore scored an individual success and business was excellent throughout the engagement.

The Bonstelle co. presented The Lottery Man at the Star 5-10, and Alice Donovan easily carried off the honors of the performance.

The Friars' Frolic turned hundreds away from its one performance matinee 6, at the Star. Joseph Manning, a Buffalonian, was prominently identified with the Frolic and renewed old acquaintances during his short stay.

P. T. O'CONNOR.

ELMIRA.—RORICK'S (George Lyding): The Manhattan Opera co. gave an entertaining production of The Little Tycoon 5-10; excellent business. Winifred Florence was a sprightly Violet. Josephine Kirkwood, a newcomer, an adequate Miss Hurricane and Rose Murray a good Dolly Dimples. Gilbert Clarton did well as General Knickerbocker. Charles Fulton was a tuneful Alvin Barry, and Frederick Huddy a rollicking Rufus Ready. Jack Henderson supplied fun as Teddy, and minor roles were well looked after by J. R. McCloskey and John Wood. George Lyding's direction of the orchestra was a feature. Princess Chic 12-17.—MAJESTIC (G. H. Ven Demark): Jack Farnum and Kathryn Delmar, Jack Atkins, Goodall and Craig, and Five Musical Smiths 5-10; large and well-pleased houses.—THESPIS HALL: Fraternity of Thespis in The Tempest 7; capacity; delighted.—ITEMS: Manager G. W. Middleton, of the Mozart Theatre, is supplementing the splendid season of stock at that house with a short season of pictures with a daily change.—Henry Kavanaugh, the efficient treasurer of the Lyceum Theatre, is acting in a like capacity for Rorick's Theatre.—Frank E. Tripp, a well-known newspaper man, has been made press representative of Rorick's Theatre.

J. MAXWELL BEERS.

SYRACUSE.—EMPIRE (F. Gaze): A Woman's Way was the bill 5-10 and attracted fairly. Mabel Frenyear displayed originality in the leading role. Mr. Kellard was convincing as the husband, and Charles Stanley, Florence Edrley, and Louise Wolfe contributed excellent characters. Caught in the Rain 12-17.—WIETING (John L. Kerr): The Dairy Farm was put on as the farewell attraction 5-10 and drew good-sized houses. Some of the old favorites were happily cast, notably Gladys Fairbanks Murray, H. A. Teachout, Anne Wynne, and Robert E. Martin.—ITEM: The Summer season of musical comedy at the Valley Theatre will open 12, when Morton's Musical Comedy co. will begin its engagement with The Belle of New York.

E. A. BRIDGMAN.

WATERTOWN.—ORPHEUM (L. M. Sneden): Whiteside-Strauss Stock co. in repertoire week May 29-3; good business.—LYRIC (Grafton Green): May Clinton and co., well received; Hines and Fenton, comedy, good; Alexa Croft, Gypsy violinist, a hit.—ITEM: Charles P. Gilmore, of Oswego, has assumed the lease of this house for the Summer and will offer stock productions, commencing 12.

DON HOLBROOK.

MIDDLETOWN.—STRATTON (O. S. Hathaway): The Musical Tremaines, Three Virginians in A Breeze from the South, and Vitagraph to capacity business May 29-31. Gracey and Burnett, the Gabberts, and Vitagraph 1-3; fair business.—MIDWAY PARK THEATRE (D. C. McMonagle): Terrell and Simon, Rich and Howard, Yetta Peters, character change artist; Al. Knapp, the singing Swede 29-3 to S. R. O. business; good performances. Sing Fong Lee, Chinese violinist; Clara Ellsworth and co., Honey Bunch and Snooks, introducing the pickaninny dog Honey Bunch; Blanche Bishop, blackface comedienne; Wallen and Mair, comedy acrobats 5-10.—UNDER CANVAS: DOLSON AVENUE RACE TRACK: California Frank's Wild West 30 gave two performances; good audiences. Haag's Mighty RR. Shows 17.—ITEMS: Pierce McKee, treasurer of the Stratton, has resigned.—The Stratton is installing daylight motion pictures.—Earl Burgess, the theatrical manager, now traveling with California Frank's Wild West Shows, called upon friends while in town 30.

SARATOGA SPRINGS.—BROADWAY (M. B. Haase): A Patch of Blue Sky 3. The King of Tramps co. 10. The Picketts 21-28.—PONTIAC (J. C. Graul): Excellent entertainment was given 2-3 to large and pleased audiences by Sally Brown, comedienne; Farley and Butler, song and dancers; Wyer and Ali in a sketch, entitled Canned; Nomad, the Knight of the Road; Fraschini and Vernon, operatic duetists; Nellie Blanchard and male assistant in a sketch, The Tail of a Coat; Braze and Gold, rural sketch, The Constable; Sironski, violinist, and the Wendel Duo, harmonists, who play ten instruments, and their costumes are elegant. Williams's College Musical co. 15 at Armory, benefit of Hospital. Buffalo Bill and Pawnee Bill came 17.—ITEM: All the parks, Congress Spring, Canfield and Kaydeross, are open, and being visited by immense crowds.

ROME.—LYRIC (C. R. Edwards): Gatchell and Medora, John T. Clark, Buckley and co., the Hylands, and Mylie and Orth May 22-27. Madame Sherry 28 delighted a large audience; co. excellent and staging superb. Five Musical Smiths, DuBall Brothers, Ernie and Ernie, Dan Mason and co. in The New Chauffeur, Washer Brothers, and Leila Cantra, child impersonator, 29-3. Coleman and Frances in O'Brien's Christmas Eve, George Baron, and Harry Broughton 5-7. Mr. Broughton is a local magician and his high-class act is drawing good houses.

NEWBURGH.—ACADEMY (Fred M. Taylor): James K. Hackett in The King's Game May 26, to fair business; good performance. Chauncey Olcott in Barry of Ballymore 31.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (George W. Millard): Vaudeville and pictures May 19-26. Hackett in The King's Game 27. Vaudeville and pictures 29-2.

JAMESTOWN.—CELORON (J. J. Waters): W. T. Carleton Opera co. May 29-3 in The Mikado; good co. and business.

GLENS FALLS.—EMPIRE (J. A. Holden): Madame Sherry May 29 delighted a good-sized audience. California Frank's Wild West 14. Snark's Shows 19.

UTICA.—MAJESTIC (Ford S. Anderson): Majestic Stock co. in In the Bishop's Carriage 5-7. Ishmael 8-10 pleased crowded houses.

LYONS.—MEMORIAL (Burt C. Ohmann): St. John's Military Band May 31; good concert, to light business.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): The Music Festival May 29, 30 was a great success. At the matinee on the first afternoon a recital was given by the visiting soloists, including Wilma Anderson-Gilman, pianist; Mrs. Stabern-Hall, soprano; Mrs. Walter Merrill Thurston, contralto; J. Austin Williams, tenor, and Herbert J. Miller, baritone. The large audience was delighted with the programme and its rendition. In the evening the local Choral Club gave The Holy City, assisted by the visiting artists. On Tuesday the Minneapolis Symphony Orchestra gave two splendid concerts under the leadership of Emil Oberhoffer, their celebrated conductor. Their soloists were Lucile Tewksbury, soprano; Genevieve Wheat, contralto; Charles Hargreaves, tenor; Marcus Kellerman, bass, and Richard Czerwonkey, violin. Great credit was due to Professor Wimberly, of the Presbyterian College, whose untiring efforts made the festival possible. The Girl from Rector's 9.

OHIO.

CLEVELAND.

Joseph Sheehan Presented the Love Tales of Hoffman and Pleased.

Joseph Sheehan brought an excellent opera co. to the Colonial Theatre for a short engagement of three weeks, opening 5-10 in the beautiful opera of Love Tales of Hoffman, which was certainly a happy selection and gave Mr. Sheehan a good opportunity to display his talents. The opera was effectively staged and costumed. Carmen 12-17

Manager Max Faetkenhauer will inaugurate his Summer season of the Euclid Garden Theatre by a double bill 12-17. Edwin Arden and co. will present The Marriage of Kitty, and Adelaide Norwood and co. will sing a condensed version of Carmen.

Sarah Bernhardt filled the Euclid Avenue Opera House 5, and received quite an ovation.

WILLIAM CRASTON.

CINCINNATI.

The Friars' Frolic Drew Big House—Chester Park Opens Season to Good Business.

The Friars' Frolic at Music Hall 2 was the biggest thing in a theatrical way that Cincinnati has seen for some months. The Friars dropped in town early in the morning, and after a parade from the Pennsylvania Depot to Vine Street, up Vine to Eighth Avenue, and then to the City Hall, they were greeted and given the keys of the city by Mayor Schwab. With the Mayor and Safety Director Small as guides the actors visited the House of Refuge, where they united with the "kids" at that institution in executing a memorable programme. The entire troupe were the guests of August Hermann at League Park in the afternoon during the Red-Boston game. When the curtain rose at Music Hall in the evening in the neighborhood of 4,000 people crowded the lower floors. The programme opened with the three division minstrel programme, with Fred Nibio, Emmet Corrigan, and Jerry Cohan as interlocutors. The group of end men included Tom Lewis, Harry Kelley, Raymond Hitchcock, Richard Carle, Sam Harris, and George Cohan. George Evans took well in his monologue, Julian Eltinge and the Pullman Porters' Ball cast brought down the house. The Pianophiends presented their programme with good effect. The Two Hot Potatoes, by Cohan and Collier, was more than amusing. The Great Suggestion, a sketch with the scene laid in the Friars' Club, was the final feature. A grand vocal finale ended the programme.

Henry Jones's The Liars was presented by members of the senior class of the University of Cincinnati on the Burnet Woods Campus 1. Professor Van Wye directed the staging of the production. The venture was a success socially and financially.

Victor Herbert's musical comedy, Miss Dollie Dollars, will open at the Chester Park Summer Opera House 11, with Jeanette Lowrie in the principal role. The vaudeville and musical pro-

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grammes at Chester and other Summer amusement places have been drawing well 4-11. Albert Earle in the opening of his Summer season gave a thirty-minute talk on "Niagara Falls" to crowded houses at the Lyric 4-7. Franklin Matthews, lecturing on the film, "Around the World with the Atlantic Fleet," drew the capacity at the Columbia 4-11. The Coney Island Fire was the feature at the Grand 4-6.

"Rud" Hynicka, who has been elected to the office of treasurer of the Columbia Amusement Co. and its manifold branches, returned to Cincinnati 5. His headquarters will be established in this city. J. WESLEY CAMPBELL.

URBANA.—CLIFFORD (Edward Clifford): The every night pictures have been discontinued for the present and are run only Saturdays.—LYRIC (Mrs. Robert Agler): Arnold Brown and wife in specialty 6, 7.—WONDERLAND (Harry Glick). ORPHEUM (Holding and Reifsnider), steady business.—ITEMS: The Luse Circus, billed for May 31, failed to reach.—The Dan Robinson Circus 14.—Manager Edward Clifford and Treasurer Clarence Shyrigh, of the Clifford Theatre, will make a visit to New York in a short time.—William Anderson, formerly clerk at the Douglass Inn, has signed with Manager O. E. Wee for next season for carpenter and play bits.—Perry Hance, business-manager for Billy S. Clifford, has taken position as clerk at the Douglass Inn for the Summer.
WILLIAM H. McGOWN.

ZANESVILLE.—ITEMS: Clyde Quimby, manager of the Casino, has opened the Airdome with In Loveland 5-10; good attendance. Mr. Quimby will run the Casino as a picture house during the Summer months.—H. S. Carter, manager of the Orpheum, has entered into voluntary bankruptcy and the doors of the Orpheum have been closed for the season.—W. P. Nunn, assistant manager of the Orpheum, is coaching a score or more members of the High School alumni, who will present Twelfth Night 12.
LAURA B. POE.

PORT HURON.—MAJESTIC (F. E. Johnson): Vaudeville is doing fair business at this house. Norbert Sinai, violinist, is good. After this week house dark for balance of season.—CITY (Sam Hartwell): The Great McEwen 16-22: fair business for hot weather.—ITEMS: Manager Hartwell closed the City this week after a successful season, and the many friends he has made during his stay here of the past two years hope to see him back again next year.—W. S. Butterfield, of Battle Creek, will control the Majestic and City here next season.—Sam Hartwell, of the City, will manage both houses this Winter.—All K. and E. and Shubert attractions will be put on at the Majestic, while stock and minor plays will run at the City.—Manager F. E. Johnson, of the Majestic, has closed the house, and is now spending the Summer in Cleveland.—Mr. and Mrs. Johnson during their short stay here made many friends who regret their early departure.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): Four Olivers, May Wentworth, Seymour's Dogs, Leslie Thurston, and George B. Reno and co. May 29-3 drew fair patronage. Summer season of vaudeville. William O. Clare and co., Childhood Days, Malvern Troupe 5-10.—SPRING GROVE CASINO (Grant Heth): Opened season with vaudeville 28 and presented Howard Alber and his Dancing Girls, the Four Rivers, Albert Pavey, Ella Warner Davis, Wilson Miller, Cole and Coleman, to fair business. The Manhattan Musical Stock co. in A Wild Night 4-10.—ITEM: The staff of the Casino is as follows: Grant Heth, general manager; Walter F. Davis, manager; Frank O. Bechtol, treasurer.

PORTSMOUTH.—GRAND (Fred Higley): The Grand Stock co. played The Hearts of the Blue Ridge May 22-24.—NEW SUN (Fred Hilton): Closed 20 with two good performances. Millbrook Park opened 30.—ITEMS: Fred N. Tines and George M. Taylor have leased the Grand. Mr. Tines was MIRROR correspondent here for some years and very popular.—The Millbrook Stock co. is now being formed under management of Arthur Berthelet. Louise Kent and Harry Mintourn have been engaged for leads.—Ray Gordon has joined this co.

BELLAIRE.—COLUMBIA (Ed. L. Moore Circuit): ITEMS: House totally destroyed by fire involving loss of $35,000, but partly insured. House was one of chain of sixty or more theatres controlled by the Moore Circuit, and was recently leased to the George Spragg Amusement Co. for Summer. Mr. Spragg is a heavy loser, having just installed many new fans and other paraphernalia.—The Elks will erect a $40,000 building here; ground was broken May 15.

BATTLE CREEK.—POST (E. R. Smith): Earle Stock co. 18-21; fair co. and business; play: The Minister's Son, For Her Sake, Wife In Name Only, On the Frontier, Ishmal, The Man of Her Choice. Bell Stock co. 22-28 (except 26). The Girl of My Dreams 26.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): Miss Nobody from Starland May 29. Dr. Cook and "The Truth About the North Pole" 30. High School Choral Union 2. Commencement Exercises 8; season closed.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Rundle): Sunny South May 23; satisfied fair house; rainy night. A Texas Cattle King 31. Roney's Boys 7. Peck's Bad Boy 15. Don C. Hall Stock co. 26-July 1.

KALAMAZOO.—FULLER (W. J. Donnelly): The Girl of My Dreams May 23. Miss Nobody from Starland 30.—UNDER CANVAS: Hagenbeck-Wallace Circus 12. Barnum and Bailey 16.

HAMILTON.—SMITH'S (Tom A. Smith): Miss Nobody from Starland May 21; good business; Bertie Beaumont shared honors with Olivie Vail. Vogel's Minstrels 28.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Al. G. Field's Minstrels May 24. Kentucky Belle (local) 30.—UNDER CANVAS: Young Buffalo's Wild West 19.

BIG RAPIDS.—COLONIAL (Bartlett Doe): Hamlet May 18; good house. Jim and the Singer 20; fair. Hunt Stock co. 22-27; good co. and business.

OKLAHOMA.

BARTLESVILLE.—YALE ROOF-GARDEN (C. A. Jackson): The Morey Stock co. May 29-3; fair co. to crowded houses all week; pleased. Plays: Two Nights in Rome, 'Outler Joe, The Morning After, The Red Man, The Ragged Hero.—OKLAH AIRDOME (John Fivnn): The Eva Furman co. hypnotists and clairvoyants, with vaudeville; fair co.; pleased crowded houses all week. The Simmons Stock co. 5-10.

M'ALESTER.—BUSBY (Henry A. Spillberger): Robert J. Burdette lecture May 30 pleased small house.—AIRDOME (A. Bert Estes): The Guy Hickman co. 1-6; excellent co. and performances; return date looked to with pleasure. Same co. 5-10.

GUTHRIE.—CRYSTAL AIRDOME (Will Brooks): Wilson Stock co. closed two weeks' engagement to fair business. Plays: Whose Baby Are You? Americans Abroad, and The Cowboy's Sweetheart. Dorothy Stock co. 4-10; good co.; big business.

OREGON.

PORTLAND.

Sothern and Marlowe Appreciated Here—Another Triumph for John Sainpolis.

The Sothern and Marlowe engagement at the Heilig Theatre in Shakespearean repertoire opened May 26 with Macbeth, and not since the opening of the theatre has an assemblage of such magnitude and distinction graced the house as gathered to pay tribute to the artists. The tragedy was well rendered, as was every performance during the week. The support was uniformly good. The elaborateness of the mountings, scenery and stage business were revelations of artistic worth. The Lily 5.

John Sainpolis scored another triumph in the title-role of Strongheart, produced by Baker co. at Baker Theatre week opening 28, with apparently small effort winning for the role the sympathy of the audience. Sainpolis had a make-up which suggested the educated Indian faithfully, and he sustained the role with his customary fidelity. William Dills as Saunders was funny. J. Frank Burke as the villain injected vigor and individuality into the role. Muriel Hope appeared as Dorothy Nelson, the white girl in love with the Indian. There was a large cast and many bits neatly handled. The staging was up to the usual Baker standard. The Great Divide 4, followed by The Parisian Romance 11.

At the Bungalow Theatre week opening 29, West and Vack, the clever comedians, assisted by the Lyric Musical Comedy co., presented a college life burlesque, The Harvard Professors. Good houses were the rule all week.

The Oaks opened night of 27 for a Summer season, and while the attendance was light that night on account of the cold weather, great crowds visited the resort 28. The Girl from Our Town was put on in the theatre by the Harvey Norton Musical Comedy co., and the band concerts, under the direction of Phillip Pels, were much enjoyed. Many new attractions were found at this popular resort.
JOHN F. LOGAN.

PENNSYLVANIA.

SCRANTON.—POLI (J. H. Docking): Arizona was the offering of the Poli Stock co. week of 5 to excellent business. Severin De Deyne, the new leading man (his first appearance here), as Lieutenant Denton, took the audience by storm, making a very decided hit. He has a fine stage presence, and bids fair to become a prime favorite here. Lillian Bayer as Bonita again charmed with her winsome ways, and with Mr. De Deyn was accorded many curtain calls. Dorothy Davies as Estrella Bonham never was seen to better advantage here. Romaine Callender as Colonel Bonham, Daniel Walters as Captain Hodgman, Daniel Lawler as Henry Canby, John Ravold as Tony Mostano, Sadie Radcliffe as Mrs. Canby, and Julia Morris as Lena Keller were very good and merit special mention. The others: Arline Bennett, Barton Williams, Thomas Shearer, Harvey Hays, Harrington Reynolds, and William Lambert. The staging was all that could be desired, and the scenery was in keeping with the play, Arsene Lupin, 12-17.—LUNA PARK (Thomas M. Gibbons): The chief free attraction is Daredevil Mack, who rides down the Shoot-the-Chutes on a pair of roller skates into the lagoon. The act made a decided hit, and was heartily applauded. The band concerts, by Bauer's Band on Sunday evenings, have been well attended and thoroughly enjoyed. Business has been very encouraging.—ROCKY GLEN PARK (Arthur Frothingham): The chief attraction here is the Crystal Palace Dancing Pavilion. The roof and sides are glass, and the floor space will accommodate three thousand dancers at one time. Lawrence's Orchestra furnish the music, and it can be distinctly heard in any part of this immense building. Mr. Frothingham reports excellent business.—ITEMS: John Ravold, a member of the Poli Stock co., has been made a thirty-second degree Mason in Keystone Consistory, of this city.—Ranch 101 was here the 5th, and delighted two packed tents.

JOHNSTOWN.—MAJESTIC (M. J. Boyle): The stock co. in The Man on the Box 5-10 to big business. Herbert Brenon has left the co. as stage director and juvenile. Edward Evans is the new juvenile and made his appearance last week in The House of a Thousand Candles.—AUDITORIUM (Helen Downing): Beginning 5, Herbert Brenon and Miss Downing will inaugurate a series of playlets, the first being A Night Off.—LUNA PARK (John Hinkel): Beginning 5, Edwin Weever and Ella Kramer and Associate Players will present stock, opening in Soul Mates. The Pittsburgh District Turnfest 5-8.—UNDER CANVAS: Miller Brothers' Ranch 101 15.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): Newell and Gibson, Gertrude Black, Langweld Sisters and Lilly Langton, and motion pictures pleased large houses 5-10.—FAMILY (Edward Mosart): Kennedy and Nelson, Sallie Brown, Herbert and Lloyd, Harry Newcomer, and mirror screen motion pictures 5-10 pleased large houses.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (William Krelits): Nan Warner Stock co. May 29-3. Metropolitan Stock co. 5-10 in playlets; pleased fair business.—UNDER CANVAS: Young Buffalo's Wild West 5 drew well and made good impression. Forepaugh and Sells 19.—ITEM: The Star has discontinued vaudeville for Summer.

WILLIAMSPORT.—VALLAMONT PAVILION (W. H. Amer): Clara Turner Stock co. 5-10 in Love and Politics and The Family Skeleton; good business to appreciative audiences; plays nicely staged; good co.

RHODE ISLAND.

PROVIDENCE.

Good Work by Albee and Empire Stock Companies—Friars Royally Welcomed.

The Albee Stock co. won new laurels with an excellent performance of The Lion and the Mouse at Keith's 5-10. Berton Churchill had his first real opportunity of the season in the leading role and the masterful portrayal he offered will long be remembered. Grayce Scott excelled in a difficult role, and Lowell Sherman made a likable person in Jefferson Ryder. Lulu's Husbands 12-17.

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The Empire Stock co. scored the biggest success of the present season with an elaborate production of The Lily 5-10. All of the leading characters are admirably sustained, and while the large audiences gave Eugenie Blair the largest share of praise, the balance of the cast received merited applause. Gertrude Maitland and John Preston were especially well cast, and Jefferson Hall scored in a good role. Magda 13-17.

The Imperial, which closed for the season last week, will reopen late in August under the management of Boarrow, Walker and Edwards, with a line of attractions from the Stair and Havlin Circuit. During the next month the house will be completely renovated.

An enthusiastic welcome awaited Madame Sarah Bernhardt, who was at the Empire 12 for two performances.

Ringling Brothers' Circus will be here 19 for two performances. In addition to the big tent show, the street parade will also feature.

The Players gave a most successful open air performance of The Merchant of Venice in the garden of Sir James Coats 7, the production being for the benefit of the Sprague House Association. Every member of the cast gave evidence of careful study and acquitted themselves in a most creditable manner. Thomas Crosby, Jr., and Virginia Shepley carried the leading roles.

Fair skies and an enormous crowd greeted the arrival of the Friars' Club at the Union Station 5, and for fully an hour before the scheduled time all eyes were attentively watching the long stretch of track that was conveying the ten special cars from Boston. Mayor Fletcher was also on hand, and extended a welcome to the city after which a line was formed and headed by the Friars' Club Band, they paraded through the principal streets of the city. The Frolic, as it is termed, was given at the Empire in the evening, and a large and appreciative audience was in attendance. The patrons also exhibited a special interest, inasmuch as George M. Cohen and his father Jerry are natives of this city. The balance of the cast includes Raymond Hitchcock, Julian Eltinge, George (Honey Boy) Evans, Tom Lewis, Lew Dockstader, Emmett Corrigan, William Collier, Richard Carle, Fred Niblo, William Rock, Robert Daller, Dave Montgomery, and many others.

H. F. HYLAND.

NEWPORT.—OPERA HOUSE (Ellis B. Holmes, res. mgr.): Richard Carle in Jumping Jupiter May 27, matinee and night, delighted good houses. Fannie Hatfield and co., Davey and Rivers, De Lisle, Fisher and Mellie, Irving 8-10; good business.—COLONIAL: Wartenburg Brothers, Pissano and Bingham, Gene Leslie, Johnstone and Cooke, Italia, the Musical Waltzes 5-10; large houses.—ITEM: Sheedy's Freebody Park will open 26 with the usual vaudeville.

SOUTH DAKOTA.

DEADWOOD.—THEATRE (Frank E. SMITH): The Beggar Prince Opera co. May 30; good co.; fair business. Memorial exercises 30; very good; big house. Local High School presented The College Town 1; very good; crowded house. High School graduation 2; very good; crowded house.—ITEM: The Beggar Prince Opera co. was the last road offering for this season. House will remain open with motion pictures until the beginning of next season.

HURON.—OPERA HOUSE (James Daum): Beggar Prince Opera co. 3; good co.; small house.—ITEM: The Bijou closed season to record business.

TENNESSEE.

BRISTOL.—UNDER CANVAS: Johnny J. Jones 5-10; benefit of Eagle Volunteer Fireman; attendance good.

TEXAS.

SAN ANTONIO.

Joseph Bernard Welcomed by Old Friends—Warm Weather Hurts Business.

Joseph E. Bernard presented a comedy sketch at the Royal May 28-3, which pleased the patrons of that theatre better than any similar act has done in a long time. It is called The Newly Married Man. Bernard is a very clever actor, and has been endowed with a proper spirit of farce, and Adele Hurley, his assistant, is a tireless worker, showing careful study of the lines and acting of the piece. Mr. Bernard was a favorite when here two seasons ago with the Emma Hunting Stock co.

The Exposition Park is now running vaudeville with but little success. It seems to be too warm for amusements here just at present, despite the fact that there are several outdoor amusement parks.

The motion picture business seems to be about the only class of entertainment business that is paying in San Antonio just now.

HADEN F. SMITH.

TEMPLE.—AIRDOME (Vogel and Spires): The Ina Lehr co. May 29-3; fair houses.—MAJESTIC, NO. 2 (Frank Lucas): Monte Wilkes and Sister 29-31 pleased capacities. Martin and King 1-3; small houses.—ITEMS: Happy Jack Harris is now musical director at the Majestic, No. 2.—Carrie King left here to join her husband at Jacksonville, Fla.

CLEBURNE.—BROWN'S AIRDOME (Hoyt Kirkpatrick): National Stock co. May 28-3 (except 31); good co. and business. Hollingsworth Twins 5-10.

UTAH.

SALT LAKE CITY.

Billie Burke Charmed All Who Saw Her—James Durkin Caused Many a Laugh.

At the Salt Lake Theatre Charles Frohman's excellent co. in Mrs. Dot drew large and enthusiastic audiences May 25-27. Sweet little Billie Burke, with her baby talk and confiding ways, not to mention her dainty way of swooshing her lingerie, made the boys all wish there were more widows of that brand on the market. She certainly has got everybody here on her string—girls as well as boys. Next to her the James Blenkinson of Fred Kerr stands as one of the masterpieces. Frank Hollins and Carroll McComas in the juvenile roles were very good. Julian L'Estrange, Annie Esmond G. Harrison Carter, and Rosa Rand were each well placed. The pupils of the musical department of the Brigham Young University gave a very creditable performance of The Bohemian Girl 29 to a large audience. Fay Loose, who has been heard before in amateur opera, sang Arline in a charming manner and in voice which clearly puts her in the professional class. There is a possibility that she may decide to tempt fate, in which case I think you will like her as well as Sallie Fisher, Hazel Dawn, or Maud Adams. David Reese and C. W. Whittaker each showed budding talent, and the chorus—as in all Utah choruses—was clean cut and vigorous. The Garrick, near its closing days, presented the comedy of Billy, in which James Durkin in the title-part kept audiences roaring at his funny attempts to talk with four front teeth missing. If Durkin keeps this sort of thing on tap, Eddie Foy will have to look to his laurels! Maude Fealy, always delightful and good to look at (she goes in the list with Blanche Ring, Bonita, Julia Marlowe, Billie Burke and Rosa Roma) had a part scarce worth spending her energies on. Walter Seymour, who has proven himself the most versatile and best all-round man of this stock co., made the most of a thin-waisted part. Fannie Hammond, a Utah girl, who has had some experience with various road cos. joined this co. and appeared well as the irate mother, whose false teeth Billy steals out of her stateroom. The closing week will be given to a revival of Faust, after which the co. will go in a body to Denver for a Summer season of stock at the Orpheum, where they will open in Glorious Betsy, this having been their best money getter here. Ray Mangum, the popular young box-office man, who has been at this house for the season, and was before that at the Colonial, will go along in the same capacity with the Durkin-Fealy co. to Denver. The success of the season's theatricals has been so satisfactory that the owners will remodel the house to the extent of putting in an entire new front, which will be in line with theatres generally, the one now on the building looking more like a rooming house or grain store. Further than this, no statement is forthcoming, but the supposition is that a first-class stock co. will be put in for next season. William Lawrence in The Old Homestead 5-10; satisfied a large and interested audience. Ethel Barrymore 12-17.

At the Garrick the closing week of the season was devoted to Faust, in which Maude Fealy made a sweet and gentle Marguerite, and James Durkin a virile and well-appointed Mephisto. The version used is close upon that of the late Louis Morrison, if not indeed his manuscript, and was entirely satisfactory to the large audiences present during the entire week. Beside the principals mentioned, Walter R. Seymour as Valentine and Fannie Stanley as Martha fully shared honors. The latter a Utah girl, who recently joined the co., becoming at once popular, has been engaged to go with the co. for the Summer engagement in Denver. Auranis Eilerbeck and Helen Collier were each very good as Elsie and Lisa. Neil Pratt as Siebel and David Herblin as Faust did good work. The audience remained long enough at the close of the play to give Maude Fealy a rousing farewell, as she clung to the cross in the Apotheosis of Marguerite, and then it was off to Denver for Maudie, with all the people throwing kisses and wishing her early return.

The Orpheum has been giving their patrons a taste of the new "daylight" motion pictures, which prove a novelty, as well as being entertaining.

Manager Ben Ketcham, of the Colonial, has cause to smile at the big crowds of patrons who come to see his motion pictures. The large, cool theatre with its roomy, comfortable chairs, draw many customers away from the regular picture houses, which are nearly always seated with the narrowest chairs and rarely well ventilated.

The Summer resorts, Saltair Beach, on the Great Salt Lake, Wandamere, and the Salt Palace, opened for business Decoration Day, and, being a magnificent day, all were thronged and the season auspiciously begun.

The work of training the select singers of the Mormon Tabernacle Choir, who are to go to New York, is now progressing favorably under Conductor Evan Stephens. C. E. JOHNSON.

OGDEN.—THEATRE: Griffith, the hypnotist, closed a successful week 4.—ORPHEUM: The Old Homestead 2, 4; fair business and co. Paul Gilmore 6.—ITEMS: H. B. Carpenter is organizing the National Stock co. to play a Summer's engagement at the Ogden, opening 11.—It is reported that Martin Beck has secured a lease from the owners of the Orpheum Theatre Building for two years and will reopen it as a vaudeville house the first week in August.—Many people from Ogden en route to Europe have telegraphed for seats at the performance of The Pink Lady, now playing in New York and in which Hazel Dawn (tout), an Ogden girl, is starring. It is planned to give the young woman a rousing reception.

LOGAN.—THATCHER OPERA HOUSE (H. S. Hatch): Paul Gilmore in The Mummy and the Humming Bird and The Bachelor 2, 3 pleased small houses; too near the end of the season for large houses, though Mr. Gilmore has always been a favorite here. Old Homestead 9 will probably end season.

VERMONT.

CLARKSBURG.—ITEM: The name of the new vaudeville and picture house will be the Victoria, and will open Aug. 15 under the management of John W. Duffy. Dimensions of house, 44 x 115; stage, 25 feet deep; opening, 24 feet; capacity, 800.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): How Hopper Was Sidetracked May 27 failed to please a fair house. The Gladys Klark co. 29-31; excellent co.; pleased good houses every performance; good specialities.

WHEELING.—COURT (E. L. Moore): George Arvine Stock co. opened 5 for Summer run with a very strong co. in The Charity Ball, to be followed by Forty-five Minutes from Broadway 12; good business.

BENNINGTON.—OPERA HOUSE: James K. Hackett in The King's Game May 22 pleased. Chauncey Olcott in Barry of Ballymore 30; big business.

WHITE RIVER JUNCTION.—UNDER CANVAS: Buffalo Bill 13.

WESTON.—UNDER CANVAS: Sun Brothers' Circus 6 pleased two big audiences.

VIRGINIA.

RICHMOND. — ACADEMY (Leo Wise): Schiller Stock co. in The White Sister 5-10; business good; flattering press notices. Wildfire 12-17.—BIJOU (Louis Meyer): The Aviator Girl, Harry Field, the Newells, and pictures 5-10 pleased good attendance.—COLONIAL (E. P. Lyons): Colonial Comedy co., the Torleys, Tucker, the violinist, and pictures 5-10.

PETERSBURG.—ACADEMY (Dan Regan): Gravitto, Charles A. Clark and co., Sartello, Russell and Church, Copeland and Walsh, Fred Williams, Varden, Perry and Wilbur, Pollard, and pictures May 29-3; business good.

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WASHINGTON.

SPOKANE.

Howard Russell's The Swindler Soon to Be Produced—News Items and Notes of Interest.

The Auditorium Theatre was dark the week of May 28. Blanche Ring in The Yankee Girl 4, 5. Mary Garden 7. Moose Minstrels 9, 10. Sothern and Marlowe 18, 19.

Salomy Jane was presented at the American Theatre by the Del S. Lawrence Players the week of 28. York State Folks 4-10.

Howard Russell's new play, called The Swindler, will be produced the first time on any stage at the American Theatre the week of June 25. Mr Russell will have the heavy part. The Lawrence Players will be seen in the cast. The play is on the Raffles order.

The Washington Theatre will be known as the Empress in the future. This house is on the Sullivan and Considine circuit.

The several branches of the stage hands' craft have arranged for a Summer camp on Priest Lake, in the wilds of northern Idaho. C. A. Carl, of the Spokane Theatre, will be manager and guide. It is planned to keep "open house" for the employes of other local houses and visitors until Sept. 2.

The resorts at Liberty Lake and Natatorium Park were opened May 28 with record attendances. Lew W. Hurtig, manager at Liberty Lake, says there is every indication the season will be a profitable one.

W. H. Clark, violinist, of Los Angeles, and his pupil, W. A. Clark, son of former United States Senator Clark of Montana, will pass a month in Spokane the guests of Mr. and Mrs. W. H. Harris and Colonel and Mrs. Isaac N. Peyton.

Spokane Lodge of Moose, which has 3,100 members, will give its first minstrel performance in the Auditorium Theatre 9, 10. The house has been sold out for both nights. The lodge contemplates presenting the show at Wallace, Ida.; Walla Walla, Tacoma, Seattle, Everett and North Yakima, Wash., and Portland, Ore.

Moses Oppenheimer, who is interested in the Washington and Orpheum theatres, accompanied by Mrs. Oppenheimer and son Harry and Samuel Hanauer, have started on an automobile trip to southern California. O. Fahey is at the wheel. They will drive to San Diego by way of Portland, Sacramento, San Francisco and Los Angeles.

The "Spokesman-Review" announces that Spokane is to become an operating center for John Cort, of Seattle, adding that when the changes now contemplated are made Charles W. York will be manager of the Spokane and Auditorium theatres and handle the business for the Northwest Theatrical Association. Mr. York has managed houses in the Puget Sound territory, along the California coast, Salt Lake, Denver and throughout the country west of the Mississippi River.

Alexander Saslavsky, who will direct the New York Symphony Orchestra during its engagement of three weeks at Natatorium Park, is expected to arrive in Spokane 14. He will be accompanied by Hans Gottlieb, librarian of the orchestra. Arkady Burstine will be concert master. Other prominent musicians coming to Spokane are: Rudolph Ringland, violinist; Hans Weismann, viola, also a member of the Saslavsky Quartette; Franz Frank, solo bass; G. Longenns, solo clarionette; Ugo Sarolini, solo bassoon; Narcisous Parkrabeck, oboe and English horn; Carl Heinrich, solo trumpet; Joseph Franzl, first horn; Samuel Tilkin, solo trombone, and Signor Farnelli, solo harp. W. S. McCREA.

SEATTLE.

Jane Urban's Creditable Record — Outdoor Amusements—Progress and Prosperity Day.

At the Moore Mary Garden, assisted by Arturo Tibaldi, violinist, and Howard Brockway, pianist, gave a delightful concert May 31 before a medium house. There were a number of encores, which met with a gracious response. There was a good representation of society people in the audience, and the reception accorded Miss Garden was in the nature of an ovation. E. H. Sothern and Julia Marlowe in Macbeth 5, Taming of the Shrew 6, Romeo and Juliet 7, matinee 7, Merchant of Venice 8, Twelfth Night 9, As You Like It, matinee, 10, Hamlet 10.

The Grand was dark 29-3. Moving pictures 3.

The Marriage of Kitty 28-3 was given an excellent presentation by Max Figman and co. before large and capacity houses. Lolita Robertson in the title part displayed her skill and cleverness to the best advantage, while Mr. Figman scored effectively in the role of Sir Reginald Belaise. Jane M. Urban as Madame de Semiano interpreted the part with accuracy and skill. In the various roles that she has portrayed in the season just closed her work has been very creditable, being governed by good judgment, and showing versatility and resourcefulness. Charles Yule as John Travers, a solicitor, acquitted himself with entire satisfaction to the audience, as usual. The rest of the support was adequate. The Sweetest Girl in Dixie 4-10.

In a Woman's Power 28-3 was presented by a capable co. at the Lois before audiences ranging from small to large. Virginia Thornton gave a clever characterization in the role of Laura Parent. Margaret Marriott, Julia Walcott, Jessie Miller, Verne Layton, Clarence Arper, Harry Cummings, George B. Berrell, Sam Griffith, and other talent were seen in the cast. Alaska 4-10.

Ed Drew, of Russell and Drew, is the new manager of the Seattle Theatre.

Luna Park, West Seattle, is fairly well patronized. It has many interesting features, including chutes, exhibits, side shows, dancing hall and salt water bathing tanks.

June 1 was a gala day in Seattle, being designated Progress and Prosperity Day by the Mayor. It marked the renewal of the excavating work on the Lake Washington Canal, the commencement of the construction of the belt line around Lake Union, and the inception or completion of other undertakings of public nature.

BENJAMIN F. MESSERVEY.

TACOMA.—TACOMA: Blanche Ring in The Yankee Girl 2, 3 made many friends here on this her first visit; co. and staging good.—ITEM: The Majestic, Sullivan and Considine's house, has again been renamed and is now the Empress.

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WISCONSIN.

MILWAUKEE.

Frances McHenry Fast Making Friends—Cecil Lean and Florence Holbrook.

A Man's World is being presented in a very capable manner by the Davidson Stock co. 5-10. Frances McHenry, the new leading woman, made her initial bow before stock patrons this week, and her admirable work stamps her as an actress of great talent. Miss McHenry is scoring heavily in a very difficult role. There is no doubt that she will become very popular with Milwaukee audiences. Mr. Dempster is also giving a fine portrayal of the self-reliant Gaskell. The balance of the co. are well cast.

Cecil Lean and Florence Holbrook, two favorites who have been seen here in several musical comedy successes, are headliners of an enjoyable vaudeville bill at the Majestic 5-10. Their repertoire of songs arouses plenty of enthusiasm, and Mr. Lean's broad grin is just as amusing as ever. The balance of the bill includes Mlle. Froelich, International Polo Teams, Cross and Josephine, Tate's Motoring, the Daleys, and Browning and Lewis. L. R. NELSON.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Weary Willie Walker 4; two crowded houses.—UNDER CANVAS: Bulger and Chebey's Combined RR. Shows 1, 2; good business.

WYOMING

LARAMIE.—OPERA HOUSE (H. E. Root): A Bachelor's Honeymoon 2; fair co. and business. The Freshman 3, by local High School; good business.—PRINCESS (H. E. Freborough): Now running full blast and drawing well-filled houses nightly. Management is installing a new pipe organ and a grand piano.

CANADA

CALGARY, ALTA.—LYRIC (W. B. Sherman): The Cat and the Fiddle May 29-31; good co.; headed by Harry Watson; business good. Return engagement of Olga Nethersole with an excellent co. in The Enigma and Sister Beatrice 1; Miss Nethersole's announcement that she would return at a future date was received with great enthusiasm. Cosgrove's Lilliputians 2, 3; among whom are some very clever children; fair business. Albert Chevalier 5-7. The Barrier 8-10. Queen Zephra 12-17. Winning Miss 19-21. Willard Mack in Cameo Kirby and The Morals of Marcus 22-28.—ORPHEUM (W. B. Sherman): Sherman's Musical Comedy co. 29-31. The German Alaskian 1-3 in Mephisto; good business. Quiet Neighbors 5-7. Magic Baths 8-10.—EMPIRE (M. Kyle): A good line of vaudeville to big business.

PORT HOPE, ONT.—OPERA HOUSE (J. T. Steen): Eduard Waldman in Dr. Jekyll and Mr. Hyde 1 to very small business; co., though small, gave excellent satisfaction and Mr. Waldman was greeted with much applause. Stetson's U. T. C. 8.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES

BARRYMORE, ETHEL (Charles Frohman, mgr.): Salt Lake City, U., 15-17.

BERNHARDT, SARAH (W. F. Connor, mgr.): Philadelphia, Pa., 15, New York city 19, 20.

BURKE, BILLIE (Charles Frohman, mgr.): San Francisco, Cal., 5-17.

CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—indefinite.

COBURN PLAYERS: Indianapolis, Ind.—indefinite.

DREW, JOHN (Charles Frohman, mgr.): Oakland, Cal., 12-14. San Jose 15. Stockton 16. Sacramento 17.
EVERYWOMAN (Henry W. Savage, mgr.): New York city Feb. 27—indefinite.
EXCUSE ME (Henry W. Savage, mgr.): New York city April 17—indefinite.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Colorado Springs, Colo., 14. Denver 15-17. Pueblo 19. Leadville 20. Ogden, U., 22. Salt Lake City 23, 24.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.
GILMORE, PAUL: Pueblo, Colo., 14. Colorado Springs 16. Cheyenne, Wyo., 19. North Platte, Neb. 22.
MASON, JOHN (Messrs. Shubert, mgrs.): New York city March 13-July 1.
OLD HOMESTEAD (Franklin Thompson, mgr.): Nampa, Ida., 14. Weiser 15. Baker City, Ore., 16. La Grande 17. Pendleton 18. The Dalles 19. Vancouver, Wash., 20. Chehalis 21. Centralia 22. Olympia 23. Elma 24. Aberdeen 25.
PRINCE OF HIS RACE (Oscar Graham, mgr.): Miller, S. D., 14, 15. Pierre 16. Huron 19. Clark 20. Bryant 21. Madison 22. Flandreau, 23. Pipestone, Minn., 24. Sioux Falls, S. D., 25.
ROBSON, MAY (L. S. Sire, mgr.): Woodland, Cal., 14. Marysville 15. Chico 16. Red Bluff 17. Medford, Ore., 19. Eugene 20. Salem 21. Portland 22-24. Aberdeen, Wash., 25.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert, mgrs.): Butte, Mont., 22.
STAHL, ROSE (Henry B. Harris, mgr.): Chicago, Ill., March 5—indefinite.
WARDE, FREDERICK: Sudbury, Can., 15. Worth Bay 16. Hamilton 17.
WHIP (J. C. Williamson, Ltd., mgr.): Wanganui, New Zealand, 13, 14. Palmerston North 15, 16. Christchurch 19-30. Timaru July 1. Oamaru 3 4. Dunedin 5-20. Invercargill 21, 22.
YOUTH (Julius Hopp, mgr.): New York city June 8—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York city Aug. 29—indefinite.
ADAM GOOD (Monte Thompson, mgr.): Gloucester, Mass., May 29—indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—indefinite.
ANSON-GILMORE: Buffalo, N. Y., April 17—indefinite.
ARVINE'S ASSOCIATE PLAYERS (George Arvine, mgr.): Wheeling, W. Va., June 5—indefinite.
BAKER (George L. Baker, mgr.): Portland, Ore.—indefinite.
BAKER, LEE: Minneapolis, Minn., Feb. 26—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Toronto, Ont., June 7—indefinite.
BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BELASCO THEATRE: Washington, D. C., May 22—indefinite.
BENNETT, J. MOY: Cobalt, Can.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLOOD, ADELE, PLAYERS (J. J. Garrity, mgr.): Louisville, Ky., March 20—indefinite.
BONSTELLE, JESSIE: Buffalo, N. Y., April 24—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CASINO: Holyoke, Mass.—indefinite.
CHAUNCEY-KEIFFER: Beaver Falls, Pa., May 29—indefinite.
COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—indefinite.
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—indefinite.
DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—indefinite.
DIEHL (Legal Robinson, mgr.): Cleveland, O., May 8—indefinite.
DOMINION: Ottawa, Ont., April 24—indefinite.
DOMINION PLAYERS (W. R. Lawrence, mgr.): Winnipeg, Man.—indefinite.
ELITCH GARDEN: Denver, Colo., June 17—indefinite.
EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y., May 22—indefinite.
EMPIRE (Spitz and Nathanson, mgrs.): Providence, R. I., May 8—indefinite.
FAIRVIEW PLAYERS (Harry A. March, mgr.): Dayton, O., May 28-Sept. 4.
FERGUSON (Ferguson Bros., mgrs.): Lawrence, Kan., May 27—indefinite.
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—indefinite.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Detroit, Mich., April 23-June 24.
GOLDEN-WALLACE: Bangor, Me., May 8—indefinite.
GREW: Oklahoma City, Okla.—indefinite.
HAINES, ROBERT: New York city May 1—indefinite.
HALL, LOUIS LEON: Trenton, N. J., May 8—indefinite.
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—indefinite.
HASWELL, PERCY (Lee Grove, mgr.): Toronto, Ont., June 5—indefinite.
HAYMARKET (Col. Roche, mgr.): Chicago, Ill., June 5—indefinite.
HOLDEN (H. M. Holden, mgr.): Rochester, N. Y., June 12—indefinite.
HUDSON: Union Hill, N. J., May 1—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 8-July 29.
INGRAHAM, LLOYD: Omaha, Neb., May 21—indefinite.
JOSE, San Jose, Cal.—indefinite.
KEITH (James B. Moore, mgr.): Portland, Me.—indefinite.
KNIGHT, ELEANOR (W. T. Boyer, mgr.): St. Joseph, Mo., May 7—indefinite.
LANG, EVA (O. D. Woodward, mgr.): Kansas City, Mo., April 23—indefinite.
LATIMORE AND LEIGH (Ernest Latimore, mgr.): Lynchburg, Va., May 29—indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LEONE, MAUD, ASSOCIATE PLAYERS (R. A. Marshall, mgr.): Duluth, Minn., June 4—indefinite.
LEWIS-OLIVER: St. Paul, Minn., May 7-June 17.
LONERGAN, LESTER: New Bedford, Mass., April 17—indefinite.
LYCEUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYCEUM PLAYERS (Walter Hampden, director): Rochester, N. Y., May 1—indefinite.
LYRIC: Lincoln, Neb., Aug. 29—indefinite.
LYTELL-VAUGHAN (Bert Lytell, mgr.): Albany, N. Y.—indefinite.
MAITLAND, ARTHUR: Glens Falls, N. Y., April 17—indefinite.
MAJESTIC: Johnstown, Pa., April 17—indefinite.
MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—indefinite.
MOREY (Le Comte and Flesher's): Des Moines, Ia., May 27-Aug. 26.
MORISON, LINDSAY: Boston, Mass., May 15—indefinite.
MURAT (Fred J. Dailey, mgr.): Indianapolis, Ind., May 29-Aug. 5.
NEILL, JAMES: St. Paul, Minn., April 30—indefinite.
NORTH BROS. (Frank North, mgr.): Oklahoma City, Okla., Sept. 18—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM: Denver, Colo., June 5—indefinite.
ORPHEUM (Raymond Wittaker, mgr.): Jersey City, N. J., May 29-June 24.
ORPHEUM (N. Appell, mgr.): Harrisburg, Pa., May 8—indefinite.
ORPHEUM (Percy Meldon, mgr.): Montreal, P. Q., May 1—indefinite.
ORPHEUM PLAYERS (Grant Laferty, mgr.): Philadelphia, Pa.—indefinite.
PAIGE, MABEL (Chas. W. Ritchie, mgr.): Montgomery, Ala., April 17—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta. Can.—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): Newark, N. J., May 1—indefinite.
PAYTON'S (Corse Payton, mgr.): New York city May 8—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., June 5—indefinite.
POLI (S. Z. Poli, mgr.): Hartford, Conn., May 22—indefinite.
POLI (S. Z. Poli, mgr.): Bridgeport, Conn., May 15—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 8—indefinite.
POLI (S. Z. Poli, mgr.): Meriden, Conn., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 1—indefinite.
POLI (S. Z. Poli, mgr.): Scranton, Pa., Nov. 21—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 8—indefinite.
PRINGLE, DELLA (C. K. Van Auker, mgr.): Butte, Mont., May 7—indefinite.
PROSPECT (Frank Gersten, mgr.): New York city, June 5—indefinite.
ROBYNS (William Robyns, mgr.): Binghamton, N. Y., May 15—indefinite.
RUSSELL AND DREW (Russell and Drew, mgrs.): Seattle, Wash., Feb. 26—indefinite.
SCHILLER PLAYERS: Richmond, Va., May 29—indefinite.
SCHILLER PLAYERS, Atlanta, Ga., April 24—indefinite.
SCHILLER PLAYERS: Norfolk, Va., May 1—indefinite.
SCHILLER PLAYERS: Birmingham, Ala., April 18—indefinite.
SHERMAN: E. St. Louis, Ill., June 4—indefinite.
SPOONER, CECIL (Blaney-Spooner Co., mgrs.): New York city, Feb. 27—indefinite.
SPOONER, EDNA MAY (Mary Globs Spooner, mgr.): Brooklyn, N. Y., May 29-June 24.
STODDARD (W. L. Stewart, mgr.): London, Ont., May 24—indefinite.
STUBBS-WILSON (Harry O. Stubbs, mgr.): Columbus, O., May 29—indefinite.
SUBURBAN (Oppenheimer Bros., mgrs.): St. Louis, Mo., May 14—indefinite.
SUTTON (Dick Sutton, mgr.): Los Angeles, Cal., April 24—indefinite.
THOMAS PLAYERS (Frank M. Thomas, mgr.): St. Joseph, Mo.—indefinite.
THOMPSON AND WOODS: Brockton, Mass., Dec. 26—indefinite.
TRAVERS-VALE: Hoboken, N. J., May 1—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Williamsport, Pa., May 29—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.
VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.
WEST END (M. Wallace, mgr.): St. Louis, Mo., May 28—indefinite.
WIETING PLAYERS (Horkheimer Amusement Co., mgrs.): Syracuse, N. Y., April 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.
WORCESTER PLAYERS (J. F. Burke, mgr.): Worcester, Mass., May 15—indefinite.

TRAVELING STOCK COMPANIES.

ANDERSON, CLAYTON, PLAYERS (Clayton Anderson, mgr.): Marysville, Mo., 12-14. Chillicothe 15-17. Brookfield 19-21. Excelsior Springs 22-24.
DUDLEY, FRANK: Altus, Okla., 12-17.
GREAT WESTERN: Muskogee, Okla., 12-17.
HALL, DON C. (Don C. Hall, mgr.): Oconto, Wis., 11-17. Escanaba, Mich., 18-25.
HICKMAN-BESSEY (James D. Proudlove, mgr.): Cleburne, Tex., 12-17. Corsicana 19-24.
HICKMAN, GUY: Little Rock, Ark., 12-24.
HORNE (M. Horne, mgr.): Akron, O., 5-17.
KNICKERBOCKER (Murphy and Sherwood, mgrs.): Moberly, Mo., 12-17. Mexico 19-24.
MAHER, PHIL: Lake Placid, N. Y., 12-17. Saranac Lake 19-24.
MORRY (Southern: E. G. Hicks, mgr.): Paris, Tex., 12-17.
NESTELL'S, E. HOMAN, ASSOCIATE PLAYERS (Al. Beckrich, mgr.): Lawrenceville, Ill., 12-17.
NICKERSON BROTHERS (C. A. Merrill, mgr.): Jefferson City, Mo., 11-17.
PICKERTS, FOUR (Willis Pickert, mgr.): Norwich, N. Y., 12-17.
SIGHTS TENT (J. W. Sights, mgr.): Blandinsville, Ill., 12-17.
SPENCE THEATRE (Sohns and Davis, mgrs.): Tulsa, Okla., 12-17.
TEMPEST (J. L. Tempest, mgr.): Bloomsburg, Pa., 12-17.
WHYTE DRAMATIC (C. P. Whyte, mgr.): Sedalia, Mo., 12-17.
WILLIAMS: El Reno, Okla., 12-17.
WOLFORD (American Amusement Co., mgrs.): Winfield, Kan., 12-17.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., June 5—indefinite.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Palisades Park, N. J., June 12—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., June 4-July 1.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 1—indefinite.
BEGGAR PRINCE (Edwin Patterson, mgr.): Pipestone, Minn., 14. Dell Rapids, S. D., 15. Flandreau 16. Madison 17. Watertown 19. Madison, Minn., 20. Willmar 21. Montevideo 22. Milbank, S. D., 23. Ellandale, N. D., 24. Lisbon 25.
CAT AND THE FIDDLE: Spokane, Wash., 15-17.
CARLETON OPERA: Celeron, Jamestown, N. Y., May 29—indefinite.
CENTRAL PARK OPERA (Lester Templeton, mgr.): Albany, N. Y., May 27—indefinite.
COUNTRY GIRL (Gray-Stewart Co., mgrs.): New York city May 29—indefinite.
DEINER'S MUSICAL COMEDY (Geo. L. Barton, mgr.): Flint, Mich., May 28—indefinite.
DELMAR MUSICAL COMEDY: St. Louis, Mo., May 28—indefinite.
FIELDS', SOL, MUSICAL STOCK: Minneapolis, Minn., May 21—indefinite.
FOLIES BERGERE (H. B. Harris, mgr.): New York city April 27—indefinite.
FOLLIES OF 1911 (Florence Ziegfeld, mgr.): Atlantic City, N. J., 19-24.
GAYETY MUSICAL STOCK: Minneapolis, Minn., May 21—indefinite.
HARTMAN, FERRIS (C. V. Kavanagh, mgr.): Stockton, Cal., 14. Sacramento 15. Woodland 17. Marysville 18. Oroville 19. Chico 20. Red Bluff 21. Ashland, Ore., 22. Medford 23. Grant's Pass 24.
HEART BREAKERS (Mort Singer, mgr.): Chicago, Ill., May 30—indefinite.
IDORA OPERA (B. L. York, mgr.): Los Angeles, Cal., May 22—indefinite.
ITALIAN OPERA (Josiah Zuro, director): New York city May 22-July 8.
JACK AND THE BEANSTALK (J. C. Williamson, Ltd., mgrs.): Auckland, New Zealand, July 24-Aug. 5. New Plymouth 7. Wanganui 8, 9. Palmerston North 10, 11. Hastings 12. Napier 14, 15. Masterton 16. Wellington 17-26.
LITTLE MISS FIX-IT (Messrs. Werba and Luescher, mgrs.): Chicago, Ill., May 22—indefinite.
LOWRIE, JEANETTE (Dan S. Fishell Amusement Co., mgrs.): Cincinnati, O., June 11—indefinite.
LYRIC MUSICAL COMEDY (Keating-Flood Co., mgrs.): Portland, Ore., May 14—indefinite.
MANHATTAN OPERA (Robt. Kane, mgr.): Elmira, N. Y., May 21—indefinite.
PINAFORE (Messrs. Shubert, mgrs.): New York city May 29-June 24.
PINK LADY (Klaw and Erlanger, mgrs.): New York city March 13—indefinite.
PRODIGAL TAR: Chicago, Ill., June 23—indefinite.
RORICK GLEN OPERA (George Lydiz, mgr.): Elmira, N. Y., May 29—indefinite.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Dunedin, New Zealand, 10-24. Invercargill 26, 27. Oamaru 28, 29. Tamaru 30. Christchurch July 1-19.
SHEEHAN, JOSEPH F.: Cleveland, O., 5-24.
SHERMAN'S MUSICAL COMEDY (F. A. Wolff, mgr.): Calgary, Albt., March 27—indefinite.
SURATT, VALESKA (Lee Harrison, mgr.): Boston, Mass., May 29-June 17.
SWEET SIXTEEN (John B. Wills, mgr.): Atlantic City, N. J., June 5—indefinite.
VALLEY PARK OPERA (Morton and Fitzgerald, mgrs.): Syracuse, N. Y., June 12—indefinite.
WHALOM PARK OPERA: Fitchburg, Mass., June 19—indefinite.
WINTER GARDEN (Messrs. Shubert, mgrs.): New York city March 20—indefinite.

MINSTRELS.

DE RUE BROS.: Bingham, Me., 14. Solon 15. North Anson 16. Fairfield 17.
GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Walker, Ia., 14, 15. Quasqueton 16-18.
RICHARD AND PRINGLE'S (Holland and Filkins, mgrs.): Jamestown, N. D., 14. Bismarck 15. Mandan 16. Dickinson 17. Glendive, Mont., 18. Miles City 19. Forsythe 20. Billings 21. Big Timber 22. Bozeman 23. Great Falls 24. Helena 25.

BURLESQUE.

BURLESQUE STOCK (Isaw Weingarten, mgr.): Chicago, Ill., May 7—indefinite.
BURLESQUE STOCK: Philadelphia, Pa., May 22—indefinite.
MERRY WHIRL (Gordon and North, mgrs.): New York city June 12—indefinite.
JOLLY GIRLS' STOCK (Drew and Campbell, mgrs.): Detroit, Mich., June 12—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Lansing, Mich., 14. Grand Rapids 15. Kalamazoo 16. South Bend, Ind., 17. Milwaukee, Wis., 19. Janesville 20. Madison 21. La Crosse 22. Eau Claire 23. Superior 24.
BUFFALO BILL'S WILD WEST: Montpelier, Vt., 14. Burlington 15. Rutland 16. Saratoga Springs, N. Y., 17.
COLE AND RICE: Machias, N. Y., 14. Perry 15. Silver Springs 16.
FOREPAUGH-SELLS BROTHERS: Columbia, Pa., 14. Frederick, Md., 15. York, Pa., 16. Carlisle 17.
HAGENBECK-WALLACE: Goshen, Ind., 14. Elkhart 15. Michigan City 16. Pullman, Ill., 17.
HONEST BILL'S: South Bend, Neb., 14. Greenwood 15. Waverly 16. Havelock 17.
101 RANCH WILD WEST (Miller Bros. and Arlington, mgrs.): Huntingdon, Pa., 14. Johnstown 15. Indiana 16. E. Liberty 17. Allegheny 19. New Castle 20. Sharon 21. Erie 22. Ashtabula, O., 23. Youngstown 24.
RINGLING BROTHERS: Lawrence, Mass., 14. Lowell 15. Fitchburg 16. Woonsocket, R. I., 17. Providence 19. Holyoke, Mass., 24.
ROBBINS, FRANK A.: Tower City, Pa., 14.
SELLS-FLOTO: Bellingham, Wash., 14. Everett 15. Olympia 16. Aberdeen 17.
WELSH BROTHERS: Windber, Pa., 14. South Fork 15. Cresson 16. Ebensburg 17.

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BANDS.

BANDA ROSSA: Luna, Cleveland, O., 11-24.
BIANCA'S: Washington, Philadelphia, Pa., May 27—indefinite.
BOSTON LADIES': Bay Shore, Baltimore, Md., May 27—indefinite.
CAVALLO'S: Forest, St. Louis, Mo.—indefinite.
CIRICILLO'S ITALIAN: Indianola, Columbus, O.—indefinite.
CREATORE'S: Asbury Park, N. J., May 29-July 2.
GARRAMONE'S: Ontario Beach, Rochester, N. Y.—indefinite.
KYRLE'S BOHEMIAN (Bohumir Kyrle, director): Woodside, Philadelphia, Pa., May 30-June 17.
LIBERATI, ALLESSANDRO, BAND AND GRAND OPERA: White City, Chicago, Ill., June 10—indefinite.
LULA'S ORCHESTRA: Electric, Baltimore, Md.—indefinite.
NIBELLA'S: Kennywood, Pittsburgh, Pa.—indefinite.
OHLMEYER: Willow Grove, Philadelphia, Pa., May 27-June 24.
PHILLIPINI: Electric, Kansas City, Mo., May 21—indefinite.
PRYOR, ARTHUR (D. W. Stuart, mgr.): Riverview, Chicago, Ill., 4-24.
ROCERETO'S: West View, Pittsburgh, Pa.—indefinite.
SIRIGNANO, FELIX: Fontaine Ferry, Louisville, Ky.—indefinite.
SORRENTINO, EUGENIO: Cleveland, O., 11-24.
STANARDS: Forest, Kansas City—indefinite.

MISCELLANEOUS.

HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Indianapolis, Ind., 12-17.
LA MONT'S FUNMAKERS: Barrie, Ont., 14, 15.
NORTHWEST AMUSEMENT SHOW: Fernie, B. C., 9-16.
RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Barcelona, Spain, 1-15. Turin, Italy, 17-24. Milan 26-July 7.

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that had steel corners, steel rails, steel dowels, steel handle loops and every other fitting of steel, and was covered with vulcanized hard fibre, lined with fibre and bound with vulcanized hard fibre, wouldn't you wonder why you used the heavy old fashioned canvas covered wood trunk as long as you did, and wouldn't you be anxious to get up to date?

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

A TRUSTING reader of The Spectator has sent in a a manuscript of a stage sketch, asking him to read it and give his opinion and advice. The Spectator must beg to be excused from labors of this kind, and declines to offer comment or advice beyond calling the author's attention to the fact that the various speeches in the submitted manuscript have not been headed or introduced by the names of the characters making them. Correct manuscript form for dramatic compositions may be learned by consulting published plays or sketches. Samuel French, 28 West Thirty-eighth Street, New York, has thousands of them for sale from fifteen cents per copy up. In refusing to pass on the sketch referred to above, The Spectator is not unmindful of the compliment the author has implied, nor is he indifferent to the pathetic appeal of one who is endeavoring to increase a limited and insufficient income by literary work. The fact is, The Spectator's opinion of the sketch would be of little value, if any at all, and would require more time to formulate than he can possibly devote to the business. After rewriting the manuscript in proper dramatic form, the author should copyright it, and may then offer it for sale by advertisement or by submitting it to play brokers or play publishers, or to stage players, for whom it might be thought suited.

* * * *

The amateur author mentioned in the preceding paragraph may have formed, like some others, an exaggerated notion of the omniscience of The Spectator, who would much prefer not to be looked upon as a father confessor for all sorts of troubles. At any rate, he would like the troubles in which he is called on for sympathy to be confined to motion pictures, and even with this restriction he would not want those who appeal for advice to expect too much in reply. Merely because a person writes pieces for a paper, it doesn't signify that he knows more things than Teddy Roosevelt pretends to know. The Spectator is only a poor grub trying to worm out an existence, and is not at all the wise old owl that some of his enthusiastic readers would make him out. For instance, here is another reader asking for advice about scenario writing and for permission to "lean on The Spectator's strong arm." Bless us! The Spectator's arm may not be strong, either physically or metaphorically. It is suggestive of a story—this strong arm reference is. There was once a social society out West, the members of which were both male and female. The Spectator belonged, and so did his wife. One day a scandal arose about a matter of expenditures, and the treasurer, who was a man, was accused by one of the speakers at a meeting. A lady member, whose faith in the treasurer was unbounded, arose to defend him. She expounded beautifully and eloquently in his behalf, concluding with this remark:

"But, my dear brothers and sisters, all will come right in the end. Brother Hopkins can stand this unjust attack and can wait for his vindication. His shoulders are broad——."

A roar of laughter stopped her speech right there, for as a matter of fact Brother Hopkins' shoulders were not an agate line over eight inches across.

And so it is that The Spectator's arm, and maybe his head, too, may not come up to fancied measurements. Nevertheless he will struggle along, with the help of his friend Sargent, and do the best he can. Mr. Sargent has been writing some more about scenarios, and some of it is good stuff, too. Epes W. is always good (except when he disagrees with The Spectator—then he's—well, well, it need not be said what he is). He starts in his remarks by saying:

> Although many writers for the professional press are loud in their demand for better stories for the film, none of them have offered a practical suggestion looking to the betterment of the plots. That there is room for material improvement is apparent even to the casual student of the films, and the answer seems to be the education of the promising playwright.

Now The Spectator had rather jollied himself into thinking that he, for one, had offered something practical in the direction of "betterment of the plots" in THE MIRROR of April 12, being the first extended remarks ventured on this page in reference to this subject. However, it wasn't to dispute with Mr. Sargent that his writings are again brought up; rather to commend them, for he has offered a suggestion that may be worthy of serious consideration by all picture makers. It gives no practical hint to the budding scenario writer how to evolve a plot, but it gives what may be a decidedly good hint to the manufacturers who are not already practicing it, how to possibly encourage and develop budding geniuses. In brief, the suggestion, already employed in one or two isolated cases, is when manufacturers discover undeveloped geniuses with talent for original plot invention, that they go to the expense and trouble of bringing the novices to the studios and initiating them into the practical knowledge of picture playing and producing, giving them a real insight into the limitations and possibilities of the pictures from the inside.

* * * *

It will be conceded that in order to discover the raw material for this work of education, it will require scenario editors, who will not ruthlessly throw into the waste basket any powerful plots that they may happen to think are written out too briefly. The editors and the directors and the manufacturers who set out to discover and educate the unknown prodigies will have to be capable of picking out gems of plots in whatever crude shape they may be submitted to them, even on the flaps of envelopes, or they will never be able to catch the right kind of authors for their purpose. They will be in danger of training up a lot of no-goods. With proper care in this respect the following out of the plan mentioned might very well result in some genuine improvement in picture play construction.

* * * *

Writers of scenarios, specially educated as indicated above and endowed with that germ of genius for plot construction that is indispensable to success, if such could be found, might then in time learn to prepare scenarios in forms that might be followed without change by the producers. Then indeed would we have arrived at an established motion picture literature. Nor need the schooling be confined to the illiterate or to persons unacquainted with other forms of writing. Novelists, short story writers and dramatists might well go through the same course of training. They would be gaining double by the experiment, since they would be able to cultivate the art of plot development as they could in no other school, and at the same time would be opening up another source of revenue. The plot that would be valuable in pictures would serve them also for novel and stage play.

* * * *

However, no sort of training will ever develop genius where it does not exist, and so results too great should not be anticipated from following out the plan explained above. It might produce only blanks. A scenario writer in the West, who has had some success in the work, Charles L. Gaskill, of Los Angeles, has but little faith in the cultivation idea, holding that no one can "teach Bramble the art of a Pomegranate Tree." "After all," he writes, "what more can be said to any man who wants to write a scenario than this: Write it. * * * If the thing comes back, do it all over again and keep at it until you have done it so well that it shakes the fruit from the tree. On failing at last, return to your business with a whole heart, with increased respect for yourself and prouder of your fellow men, some of whom can do something you cannot do yourself. No man on earth can do it for you. It must be your own brain and heart that guides. Consult them only, and if they fail you, be sure any instruction will do worse—it may turn you into a nuisance without a surgical operation. No man can use another's brains. If you want to write a scenario, write it." It will be seen that Mr. Gaskill, who agrees in many points with The Spectator, believes that the school of hard knocks and many trials is the best one for developing scenario genius.

* * * *

All authorities agree, nevertheless, that there is abundant room for improvement in scenario invention. Mr. Sargent declares that not one scenario out of a thousand "can be handed to a director with no more than the slight editing that a fiction manuscript receives." A prominent official of one of the largest companies in a private letter to The Spectator states that his company receives in the neighborhood of a hundred scenarios a

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JOHN BUNNY
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"FIGHTING BLOOD," A COMING BIOGRAPH PATRIOTIC FILM

week, of which it is rare that they are able to use more than three or four, and of these few there is not apt to be one that is in anything like practical shape. "Thus," he adds, "by the time the picture is made the scenario represents much more work and thought from the producing man than from the original author." For this reason the gentleman holds that scenario writers are paid all the money their work is worth, and that his company for one is willing and actually does advance the price in special cases of merit, but can see no "good to be obtained from a wholesale raising of prices on everything submitted." The Spectator agrees heartily with this view and policy. Carried out intelligently, it means elasticity in prices paid for picture stories—more money for the best and less money for the poorer. It is thus that all mental effort should receive its reward.

* * * *

Another recent communication to The Spectator from a prominent scenario editor bears the same sort of testimony as the two authorities quoted above. He quite agrees with The Spectator "concerning the payment of scenario writers," "but what," he asks, "are you going to do with the bad ones?" "No film producers that I know of," continues the editor, "write scenarios because they want to, but because the vast majority of scenarios submitted are so hopelessly bad that the producers are compelled to write their own, because, while they may not be good, they are at least better than the material submitted." He corroborates one of the statements quoted in the preceding paragraph as to policy of payment for scenarios—payment according to the value of the article. While as low as ten dollars might be paid for a central idea or suggestion found in a submitted scenario, much more is often paid for material that is more available.

* * * *

So it would seem that better remuneration is already in sight for scenario writers who can convince the manufacturers that the material they offer is of more than ordinary value. Whether the manufacturers or their representatives who select material from the floods of manuscripts that are submitted to them are always able to see clearly and select shrewdly, and having seen and selected, are able to produce with the best results, is a horse of another color. Generally speaking, The Spectator believes that some do quite frequently, and others do quite seldomly or never, but that none can yet lay claim to that far-seeing judgment that approaches perfection in selecting and producing. To this it may be replied that no act of man can be perfect, which is quite true. The best we can do is to strive toward the unattainable, and get as near to it as we can, which is the thing to be desired both in the invention and writing of picture stories and in the selecting and producing as well. Just now all agree that it is the invention and writing that needs the most encouragement and uplift, and any efforts to that end from whatever source they come should be welcome. THE SPECTATOR.

FIGHTING BLOOD, A NOVEL FILM.

The Biograph patriotic film for the Fourth of July season, of which two scenes are reproduced above, is of such novelty of theme and story that advance mention seems justified, although, as is the custom of this company, no especially glowing promises are being made. The Biograph usually prefers that its product should speak for itself. The film is a combination of Western thrills and Fourth of July patriotism, being the story of an old soldier of the Civil War who settled on the frontier West and with patriotic fervor exercised his entire family down to the youngest tot in the manual of arms and squad drill. What happened when marauders came on the day we celebrate is left for the picture to tell.

REGULATORS AND FLEAS ARE HERE AGAIN.

If we did not know from the calendar that the silly season is due, we could surely tell it from the numerous symptoms we can note of a return of that restless, get-busy feeling among the universal regulators. From far and wide we hear the ominous buzz of the meddlesome pests, whose greatest delight is to annoy people who are very well satisfied with things as they are. Like mosquitoes, they come with warm weather, and try their worst to make life miserable for their innocent victims. Of course it is the inoffensive picture show that arouses the ire of the regulators more than any other institution, because the pictures have gone ahead expanding in spite of the lugubrious wails of the regulators.

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MOTION PICTURES

"SPECTATOR'S" COMMENTS

A TRUSTING reader of The Spectator has sent in a a manuscript of a stage sketch, asking him to read it and give his opinion and advice. The Spectator must beg to be excused from labors of this kind, and declines to offer comment or advice beyond calling the author's attention to the fact that the various speeches in the submitted manuscript have not been headed or introduced by the names of the characters making them. Correct manuscript form for dramatic compositions may be learned by consulting published plays or sketches. Samuel French, 28 West Thirty-eighth Street, New York, has thousands of them for sale from fifteen cents per copy up. In refusing to pass on the sketch referred to above, The Spectator is not unmindful of the compliment the author has implied, nor is he indifferent to the pathetic appeal of one who is endeavoring to increase a limited and insufficient income by literary work. The fact is, The Spectator's opinion of the sketch would be of little value, if any at all, and would require more time to formulate than he can possibly devote to the business. After rewriting the manuscript in proper dramatic form, the author should copyright it, and may then offer it for sale by advertisement or by submitting it to play brokers or play publishers, or to stage players, for whom it might be thought suited.

* * * *

The amateur author mentioned in the preceding paragraph may have formed, like some others, an exaggerated notion of the omniscience of The Spectator, who would much prefer not to be looked upon as a father confessor for all sorts of troubles. At any rate, he would like the troubles in which he is called on for sympathy to be confined to motion pictures, and even with this restriction he would not want those who appeal for advice to expect too much in reply. Merely because a person writes pieces for a paper, it doesn't signify that he knows more things than Teddy Roosevelt pretends to know. The Spectator is only a poor grub trying to worm out an existence, and is not at all the wise old owl that some of his enthusiastic readers would make him out. For instance, here is another reader asking for advice about scenario writing and for permission to "lean on The Spectator's strong arm." Bless us! The Spectator's arm may not be strong, either physically or metaphorically. It is suggestive of a story—this strong arm reference is. There was once a social society out West, the members of which were both male and female. The Spectator belonged, and so did his wife. One day a scandal arose about a matter of expenditures, and the treasurer, who was a man, was accused by one of the speakers at a meeting. A lady member, whose faith in the treasurer was unbounded, arose to defend him. She expounded beautifully and eloquently in his behalf, concluding with this remark:

"But, my dear brothers and sisters, all will come right in the end. Brother Hopkins can stand this unjust attack and can wait for his vindication. His shoulders are broad——."

A roar of laughter stopped her speech right there, for as a matter of fact Brother Hopkins' shoulders were not an agate line over eight inches across.

And so it is that The Spectator's arm, and maybe his head, too, may not come up to fancied measurements. Nevertheless he will struggle along, with the help of his friend Sargent, and do the best he can. Mr. Sargent has been writing some more about scenarios, and some of it is good stuff, too. Epes W. is always good (except when he disagrees with The Spectator—then he's—well, well, it need not be said what he is). He starts in his remarks by saying:

> Although many writers for the professional press are loud in their demand for better stories for the film, none of them have offered a practical suggestion looking to the betterment of the plots. That there is room for material improvement is apparent even to the casual student of the films, and the answer seems to be the education of the promising playwright.

Now The Spectator had rather jollied himself into thinking that he, for one, had offered something practical in the direction of "betterment of the plots" in THE MIRROR of April 12, being the first extended remarks ventured on this page in reference to this subject. However, it wasn't to dispute with Mr. Sargent that his writings are again brought up; rather to commend them, for he has offered a suggestion that may be worthy of serious consideration by all picture makers. It gives no practical hint to the budding scenario writer how to evolve a plot, but it gives what may be a decidedly good hint to the manufacturers who are not already practicing it, how to possibly encourage and develop budding geniuses. In brief, the suggestion, already employed in one or two isolated cases, is when manufacturers discover undeveloped geniuses with talent for original plot invention, that they go to the expense and trouble of bringing the novices to the studios and initiating them into the practical knowledge of picture playing and producing, giving them a real insight into the limitations and possibilities of the pictures from the inside.

* * * *

It will be conceded that in order to discover the raw material for this work of education, it will require scenario editors, who will not ruthlessly throw into the waste basket any powerful plots that they may happen to think are written out too briefly. The editors and the directors and the manufacturers who set out to discover and educate the unknown prodigies will have to be capable of picking out gems of plots in whatever crude shape they may be submitted to them, even on the flaps of envelopes, or they will never be able to catch the right kind of authors for their purpose. They will be in danger of training up a lot of no-goods. With proper care in this respect the following out of the plan mentioned might very well result in some genuine improvement in picture play construction.

* * * *

Writers of scenarios, specially educated as indicated above and endowed with that germ of genius for plot construction that is indispensable to success, if such could be found, might then in time learn to prepare scenarios in forms that might be followed without change by the producers. Then indeed would we have arrived at an established motion picture literature. Nor need the schooling be confined to the illiterate or to persons unacquainted with other forms of writing. Novelists, short story writers and dramatists might well go through the same course of training. They would be gaining double by the experiment, since they would be able to cultivate the art of plot development as they could in no other school, and at the same time would be opening up another source of revenue. The plot that would be valuable in pictures would serve them also for novel and stage play.

* * * *

However, no sort of training will ever develop genius where it does not exist, and so results too great should not be anticipated from following out the plan explained above. It might produce only blanks. A scenario writer in the West, who has had some success in the work, Charles L. Gaskill, of Los Angeles, has but little faith in the cultivation idea, holding that no one can "teach Bramble the art of a Pomegranate Tree." "After all," he writes, "what more can be said to any man who wants to write a scenario than this: Write it. * * * If the thing comes back, do it all over again and keep at it until you have done it so well that it shakes the fruit from the tree. On failing at last, return to your business with a whole heart, with increased respect for yourself and prouder of your fellow men, some of whom can do something you cannot do yourself. No man on earth can do it for you. It must be your own brain and heart that guides. Consult them only, and if they fail you, be sure any instruction will do worse—it may turn you into a nuisance without a surgical operation. No man can use another's brains. If you want to write a scenario, write it." It will be seen that Mr. Gaskill, who agrees in many points with The Spectator, believes that the school of hard knocks and many trials is the best one for developing scenario genius.

* * * *

All authorities agree, nevertheless, that there is abundant room for improvement in scenario invention. Mr. Sargent declares that not one scenario out of a thousand "can be handed to a director with no more than the slight editing that a fiction manuscript receives." A prominent official of one of the largest companies in a private letter to The Spectator states that his company receives in the neighborhood of a hundred scenarios a

GENE GAUNTIER
Leading Woman of the Kalem Company

See announcement on another page telling how a large copy of this portrait in four colors (15 x 22) can be secured FREE by MIRROR readers.

Elora, Bklyn.

WILLIAM HUMPHREY
Of the Vitagraph Players

Biograph, Bklyn.

JOHN BUNNY
A favorite comedian with the Vitagraph Players

"FIGHTING BLOOD," A COMING BIOGRAPH PATRIOTIC FILM

week, of which it is rare that they are able to use more than three or four, and of these few there is not apt to be one that is in anything like practical shape. "Thus," he adds, "by the time the picture is made the scenario represents much more work and thought from the producing man than from the original author." For this reason the gentleman holds that scenario writers are paid all the money their work is worth, and that his company for one is willing and actually does advance the price in special cases of merit, but can see no "good to be obtained from a wholesale raising of prices on everything submitted." The Spectator agrees heartily with this view and policy. Carried out intelligently, it means elasticity in prices paid for picture stories—more money for the best and less money for the poorer. It is thus that all mental effort should receive its reward.

* * * *

Another recent communication to The Spectator from a prominent scenario editor bears the same sort of testimony as the two authorities quoted above. He quite agrees with The Spectator "concerning the payment of scenario writers," "but what," he asks, "are you going to do with the bad ones?" "No film producers that I know of," continues the editor, "write scenarios because they want to, but because the vast majority of scenarios submitted are so hopelessly bad that the producers are compelled to write their own, because, while they may not be good, they are at least better than the material submitted." He corroborates one of the statements quoted in the preceding paragraph as to policy of payment for scenarios—payment according to the value of the article. While as low as ten dollars might be paid for a central idea or suggestion found in a submitted scenario, much more is often paid for material that is more available.

* * * *

So it would seem that better remuneration is already in sight for scenario writers who can convince the manufacturers that the material they offer is of more than ordinary value. Whether the manufacturers or their representatives who select material from the floods of manuscripts that are submitted to them are always able to see clearly and select shrewdly, and having seen and selected, are able to produce with the best results, is a horse of another color. Generally speaking, The Spectator believes that some do quite frequently, and others do quite seldomly or never, but that none can yet lay claim to that far-seeing judgment that approaches perfection in selecting and producing. To this it may be replied that no act of man can be perfect, which is quite true. The best we can do is to strive toward the unattainable, and get as near to it as we can, which is the thing to be desired both in the invention and writing of picture stories and in the selecting and producing as well. Just now all agree that it is the invention and writing that needs the most encouragement and uplift, and any efforts to that end from whatever source they come should be welcome. THE SPECTATOR.

FIGHTING BLOOD, A NOVEL FILM.

The Biograph patriotic film for the Fourth of July season, of which two scenes are reproduced above, is of such novelty of theme and story that advance mention seems justified, although, as is the custom of this company, no especially glowing promises are being made. The Biograph usually prefers that its product should speak for itself. The film is a combination of Western thrills and Fourth of July patriotism, being the story of an old soldier of the Civil War who settled on the frontier West and with patriotic fervor exercised his entire family down to the youngest tot in the manual of arms and squad drill. What happened when marauders came on the day we celebrate is left for the picture to tell.

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Reviews of Licensed Films

The Feud (Lubin, June 5).—This melodramatic story lacks the coherent purpose of many recent Lubin films. It is difficult to believe that it can be a product of the present producing forces. It is a cowboy story taken in scenes that appear anything but appropriate. A cowboy falls in love with a photograph of a girl, but it happens that his father and her father are enemies, although this condition of affairs is conveyed with so much confusion of action that it is not distinct. Finally the girl's father is dying and her lover invades the house, seizes the girl, and carries her off, while the sick father expires in the act of shooting the intruder. The object of this scene is difficult to understand, unless it was introduced merely for color. It was not pleasing. Back at the young cowboy's home the young wife wins the friendship of her husband's father, and the story ends. The acting is indifferent.

Sardine Industry (Lubin, June 5).—This is an industrial film showing in an interesting way the catching of the fish, the cleaning, canning, packing, and shipping, all introduced with sub-titles and in proper sequence.

The Smile of a Child (Biograph, June 5).—Besides being a story of special strength and appealing interest, this film presents still another example of that fine precision in joining scenes that has become a new point of excellence in Biograph productions. The picture is a marvel of accurate management, with one possible slip toward the end. The story deals with a period when princes held feudal power over their subjects, and the backgrounds chosen help to convey the atmosphere admirably. The prince is in bad humor when he meets a very small peasant girl wandering in his park. She is a cheery little mite unawed by the prince, and her baby smile soon wins back his good nature, so that he grants the prayer of a poor petitioner which he had refused a short time before. Later, when the gay prince has seen the child's pretty mother and plotted to seize her for his own, having caused the arrest of her husband, the little tot again smiles her way into his heart, saving the mother from outrage and also saving himself from death, because the father had escaped and was about to shoot him. The prince, the peasant, and the wife are all well played, but the little girl is best of all.

For Her Brother's Sake (Vitagraph, June 6).—Before her marriage with the young doctor her brother was disowned by her father because of the disgrace suffered from his son's dishonest actions at the bank. While the doctor is away with a patient, the brother as a burglar breaks into the house. It would seem as if some more unconventional means might have been found to bring them together. A neighbor sees the entrance, but is evidently not disturbed that a burglar is in the next house, for she stands at the back of the house and sees a shadow on the curtain of the front window of the brother kissing his sister. She tells the doctor on his return, and he leaves his wife, as she will offer no explanation. He goes to New York to practice. Here he meets the brother at the hospital, and the scene is evidently intended for the purpose of a confession, though how it could occur is peculiar, as the brother had never met the doctor. The doctor goes back to his wife and baby and in an exceptionally well played scene a reconciliation takes place. It is splendidly mounted and played with the usual Vitagraph truth. Helen Gardner gave a very natural performance of the wife. Maurice Costello agreeably enacted the brother. The role of the doctor was also admirably presented.

The Cardinal's Edict (Edison, June 6).—The spirit of the times has been admirably caught in this film, both by players and scenic artists, who have brought out some elaborate and remarkably effective settings. In fact, every scene is a beautifully presented picture in itself. The quarrel scene in its climax is a reproduction of Meissonier's painting of that name. It is not thought that the picture would be particularly clear to one unfamiliar with the play of Richelieu, though quite differently worked out. It seems to suffer from character relation and Marion's purpose in the drama seems hardly significant. She makes her entrance at too great a distance after the delivery of her message, and is therefore, almost forgotten by the spectator. On the screen the story would go somewhat as follows: The cardinal receives a message from a woman called Marion, a spy, informing him that she desires to meet him that evening and the conspirators are about to strike. In the next scene two lovers are seen at a window. Possibly the man is one of the numerous chevaliers in the first scene. He is interested in the young lady on the cardinal's arm. As one has not been quite able to distinguish this chevalier from the others similar in appearance, the real import of the quarrel scene is lost, though one realizes punishment must come to some man for disobeying the king's edict (the picture is called The Cardinal's Edict). The chevalier is taken before Richelieu, who promises him freedom if he will find proof of the conspiracy. Then Marion appears for the first time, but apparently adds nothing to action. It was not seemingly necessary for her to tell the cardinal. Then disguised as a lackey, the chevalier obtains the dispatch of the conspirators, returns to the cardinal, and obtains the hand of his ward.

Where There's a Will There's a Way (Selig, June 5).—How two old dignified judges were brought to terms by drastic procedure on the part of the swains of their respective daughters is amusingly set forth in this picture. It was a case of losing their daughters or their reputations, and they chose to lose the former. When the two chums were each flatly refused the hands of the two daughters, they hired two individuals of uncertain reputation to waylay one judge and take him on an automobile ride. Arriving at a deserted shack at the end of the village, he was requested by polite but insistent measures to send for his friend, the other judge. When the other gentleman arrived they were shaven and shorn and dressed as two Spanish boys. Stealing back to the village, they were met by two reporters and then by two boys, who took them home. The next morning the mad frolic of two well-known judges was rumored in the paper, and to prevent further details from escaping they consented to the marriage of their daughters.

The Nitrate of Soda Industry of Chili (Selig, June 5).—This South American industry is given a sufficient and interesting representation on this film, and shows by clear, well defined sequence the process of making nitrate of soda, from the breaking of the stone by blast in the fields to the white salts placed in bags and ready for shipment.

The Scorpion (Pathe, June 5).—One could scarcely ask for a better natural history lesson on the scorpion than is given in this film. It is learned herein that the scorpion closely resembles a spider, except that the tail is armed with a dart whose sting is fatal. They live in tropical countries in nests of families, hiding during the day and coming out at night. They will attack much larger animals than themselves. A mouse is killed from the poisonous dart of one in the picture. A funnel made of paper with a stick is the method of capture.

A Rough Diamond (Pathe, June 5).—A poacher is caught on the count's grounds in the act of shooting a rabbit. The count puts him out and warns his game warden to be on the lookout for him. Meanwhile the count's wife and son in passing the poacher's home meet a physician coming out. Interested in his story, they enter to see what they may do. The poacher returning orders them away. That evening he returns to the count's estate and prevents two burglars from entering the house. As a reward the count offers him the position of warden, an ending that was foreseen. The story is well told and acted. Could not the father, however, have been proven a diamond in the rough by some mental experience and thus avoided the hackneyed idea of the burglars?

Montana Anna (Selig, June 6).—This is a refreshing Western mining story, well played and quite plausible even if it is a melodrama. A tenderfoot (I. J. Corrigan) comes to the mining camp, falls in love with the hotel man's daughter (Adrienne Kroell), and also falls victim to two sharpers who salt a claim on him in rather a barefaced fashion. He pays $500 for being shown where the gilded pebbles come from, but later when he and the girl have taken lessons on assaying from a correspondence school (an incident that was rather clumsily introduced) they find copper ore. The two crooks try to jump the claim while the tenderfoot is away recording it, but the girl holds them off with a gun in a cleverly managed scene until her sweetheart gets back. The film was applauded.

His Friend's Wife (Essaney, June 6).—This story has strength and is admirably staged and managed, if we can forgive the cheap appearance of the swell hotel in one scene. It is probable, however, that if the conventions had not required the producers to represent the artist as married to his model, with the consequent necessity of a divorce announced in a caption, the story would have been much more effective, and the final scene, where the artist finds the girl married and happy with his friend, would have been a more powerful situation. The girl, played by Lottie Briscoe, posed for the fickle artist, and when her father died went to live with the painter as his wife, we are told, the affair ending in three weeks because the artist grew cold. In the last scene we see the artist die of heart disease, as a punishment for his sins, although the death appears to have no logical cause in the story.

Advertising for Mama (Kalem, June 7).—This production seems to strike the keynote of naturalness, it is developed so consistently, bringing out by suggestion in action and playing a home deprived of love cheer. In other words, we have the atmosphere and not a title of "a loveless home." It is decidedly well acted by all concerned. John is burdened with labor and the cares of the world; each night he falls asleep over his paper and goes to bed. His wife feels that she can stand it no longer and leaves him to become a maid. The husband is injured while at work at the wharf, and the little girl goes to a newspaper office to advertise for her mother. A scene bringing the father into the house would have been acceptable, as it was wondered how the little girl knew of her father's accident since she had not seen him. The mother reads the account in the paper and returns. They both have learned their lesson. It is perhaps an old story, but the treatment given it commands especial attention. The scenes are well timed, the gradual lifting of the cloud that surrounded the family being noteworthy.

A Lesson Learned (Edison, June 7).—Considering that this dramatic subject is a short one, it has unusual strength. It tells a logical story of a young wife whose brother escapes from prison and visits her for aid. Her husband is a night watchman and is becoming a slave to drink. He comes back to his home after the escaped convict's arrival, and when his wife tries to stop him from drinking he starts to assault her. The brother jumps from concealment to his sister's aid, and the watchman arrests him and telephones for the police. Then the husband learns that the fugitive is his wife's brother and that drink was the cause of his downfall. As a result he resolves to drink no more and contrives that the young man shall escape. Charles Ogle as the husband, Guy Coombs as the brother, and Miriam Nesbitt as the wife were all excellent.

Father's Dress Suit (Edison, June 7). Laughable from its humorous quality, this little comedy of boy and girl life is specially welcome. It is a little picture out of life, as we all know it or have known it in more youthful days. The boy of the story, being invited to a girl's party, wants to cut a dash and he swipes his father's dress suit for the occasion. His appearance is the signal for many snickers, but he carries it all off bravely enough until his dad arrives in pursuit, having been suddenly called on to participate in a function that requires him to wear the suit himself. All the players entered into the actualities of the story with zest, as they easily may when the truthful human character of a plot permits them. Leo G. Norman was good as the boy and Gladys Hulette as the girl, although neither of them outshone the support.

The Young Intern (Eclipse, June 7). Here is a very pleasing love story founded on an uncomplicated plot and conveyed with graceful charm. The young medical student fell in love with the flower girl who roomed overhead and he preserved all the precious flowers he bought for her. A prolonged visit to his home resulted in their separation, and he did not see her again until he was an intern in a hospital and she came as a patient, broken in health. He helped restore her health and then asked her to marry him, proving his faithful love by the faded flowers that he had kept safely all the time. One of the best scenes was when the girl in the hospital actually appeared sick and helpless, instead of reviving to rave and "act."

Heligoland (Eclipse, June 7).—The usual Eclipse excellence marks this travel

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FOR RELEASE TUESDAY, JUNE 27

A QUAKER MOTHER

A STORY OF DEEP FEELING AND FINE MORAL.—The Quaker mother's influence over her daughter saved her from a fatal step. Approximate length, 1,000 ft.

FOR RELEASE WEDNESDAY, JUNE 28

COURAGE OF SORTS

WESTERN PICTURE WITH THRILLS AND A STRONG HUMAN APPEAL.—A doctor escaping from prison pauses to save human life, and suffers recapture from his having yielded to his professional instinct. Approximate length, 1,000 ft.

FOR RELEASE FRIDAY, JUNE 30

GREAT FOURTH OF JULY PICTURE

THE BATTLE HYMN OF THE REPUBLIC

HOW THE NOBLE SONG WAS WRITTEN BY JULIA WARD HOWE.—The film is based on the author's own version of the writing, together with magnificent allegorical tableaux illustrating the deep meaning of the different stanzas. Approximate length, 1,000 ft.

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OLD INDIAN DAYS
A most faithful portrayal of Indian life before the palefaces took
Released June 24th — possession. — About 1000 feet

THE STEPSISTERS
An American drama which everyone will like and applaud.
Released June 28th — Get it! — About 932 feet

CRAZY DOPE
The best American Comedy in years.
Released June 29th — About 663 feet

Watch for our Fourth of July Film to be released July 3d

KALEM

A MEXICAN ROSE GARDEN
A STORY OF A PEON'S ROMANCE
Released Wednesday, June 21. Length 1010 Feet.

LEAN WOLF'S END
SHOWING THE TRUE NATURE OF THE AMERICAN INDIAN
Released Friday, June 23. Length 960 Feet.

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Beautiful photogravure, hand colored, 15 x 20 inches in size, of Alice Joyce, 40c., postage prepaid.

Coming Monday, June 26

JAUREZ, After the Battle
WHICH ENDED THE MEXICAN REVOLUTION AND CAUSED THE DOWNFALL OF DIAZ

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KALEM COMPANY
235 W. 23rd St., New York City

picture of an island little visited by tourists. The scenes afford opportunity for many picturesque results.

The Insubordinate Soldier (Pathe, June 7).—A superior Indian frontier story is offered herein that is quite well acted and generally well managed. Lieutenant Mason prevents Rankin, a private, from giving whisky to an Indian for a grand old spree. For this and his general insults to the officer in charge he is dishonorably discharged from the army. Rankin finds a telegram dropped by Mason informing him of a packet containing money at the express office. Rankin joins a band of outlaws and it is planned to overtake him. Silver Pine, the Indian's squaw, rides by at the crucial moment and seizes the pouch containing the money. She informs the soldiers, who return and capture Rankin in a well conceived fight. He was shot, but his later actions did not bear it out.

The Professor's Ward (Lubin, June 8).—The natural gayety and humor pervading this picture is altogether delightful. It has, furthermore, all the qualities that distinguish good drama from bad, and every detail consistent with each character is carefully taken care of; therefore one acts and enjoys with the characters. The backgrounds are especially happy, representing in part an old orchard and garden in bloom. The ward lived with her precise maiden aunt, and when the professor was told of his appointment as her guardian he was dubious; but he later found himself inviting her to the circus, a fact which so angered the maiden aunt that life became intolerable to the girl and she went to live with her "guardy." Two years later she had a sweetheart, and her guardian bought a new suit of clothes of quite modern and youthful make. However, he gave his consent to the young man and sat down with his old coat and spectacles. He reckoned, however, without his ward, and when the would-be lover told of his rejected love the professor once more donned his youthful coat and won her. The acting of all concerned is of the best. Arthur Johnson as the professor does some of the best work he has done, which is saying much. Florence Lawrence's performance is reminiscent of The Hoyden and quite as delightful.

Dave's Love Affair (Biograph, June 8).—This is a comedy of youthful love that makes an especial appeal to the spectators because it is so truthfully human, both in the story and in the manner of the acting. It was applauded at the end when witnessed by this reviewer. Dave is a slouchy town boy who spruces up in his best clothes when his kid girl, May, sends him word that he can come and sit on the steps with her. His love for May is a joke to his boy friends, however, and they write him a note pretending that a fictitious "Clarice" is in town and wanting to know what to do. Of course May grabs the note, becomes instantly jealous and poor Dave is made to go. Brooding over his sad fate he goes home, dons his slouchy clothes, resumes smoking, which he had promised May to quit, and goes out to be a tough boy again. The boys now take pity on him and tell May the truth. They have some trouble and run some risk in convincing Dave also, but in the end the quarrel is patched up and the young couple are happy.

Their Fates Sealed (Biograph, June 8).—This short farce is an odd conceit, that ends in a seal eating up the fish that had won for its captor the coveted prize—the prize being no less than a fair lady's hand. She had two persistent lovers and told them that the one who landed the biggest fish by four o'clock should marry her. The fishing scenes furnished a number of laughs, but the result was not to her liking, as her favorite came in with a fish four inches long, while his rival had one of goodly size. It was at this point that the seal came to the rescue. He flopped from the water to the dock and ate up the winning fish. Thus was true love protected by fate.

Her Spoiled Boy (Melies, June 8).—A story with a point to it, fine management and the excellent character work of William Clifford as the spoiled boy make this film one of the best of the week. The boy is his mother's pet, and when he loses his job she gives him money with which to go West. He gets work on a ranch, but his nature is bad and he loses friends and money by drinking and gambling. Finally he holds up and wounds the mail carrier and steals the mail, escaping from the pursuers to an old house, where he opens the bag and finds a loving and pathetic letter from his mother with money. It was a difficult task to convince the spectators that a youth so worthless as this one could have been reformed, as he had previously shown not one redeeming trait, but Mr. Clifford went a long way in accomplishing it. The youth, shamed at last, went out and gave himself up, served five years, was pardoned, and then returned to his mother. The pardon was hardly necessary and even suggests criticism, since if it was for mail robbery he was convicted it could not have been a governor who would have pardoned him.

The Sacrifice (Vitagraph, June 9).—The human emotions are played upon in this film with rare skill. The picture is almost a poem. The wife of a prison official mourns for her dead child, until her husband suggests kindly that she give the little one's clothes away to some poor little girl. At an orphan asylum she learns that the clothes cannot be used because the children all wear uniforms, but the visit is not fruitless after all, as she admires and adopts a little girl whose mother is dead and whose father is in prison. Later, on a visit to the prison with the child, she gives white carnations to the convicts and the little girl meets her own father, and both are drawn toward each other, although there is no recognition. When the convict's time expires he claims his child, but when he recognises her and realises how her happiness is assured with her adopted parents, he smothers his own desires and goes back into the world alone. Miss Swayne was specially effective as the wife. The convict was also well played.

The Visiting Nurse (Selig, June 8).—This film, presented with the co-operation of the Visiting Nurse Association of Chicago, gives an excellent idea of the work done by this body and will, no doubt, further the interest of their cause. It is thought the incidents might have been built better into the story. The young society lady decides she is not fitted. The girl revolts at being a physician's wife from lack of attention on her fiance's part. When her father meets with reverses, however, she decides to become a visiting nurse. In her mission work among the poorer people she saves a girl from a degraded life, is insulted by the man involved and rescued by the young physician. Thus united in interests, they become united in heart.

The Wager and the Wage Earners (Edison, June 9).—One finds this a thoroughly enjoyable comedy, delightfully acted and developed, with the added touches that the Edison Company is capable of giving its productions, little side dramas in themselves giving zest and power to the theme. The father decides that his daughter must marry a count—a decidedly well conceived character by the artist—but she determines to leave home and earn her own living. She obtains a position in an office, where she is joined by a millionaire who is there winning a wager that he could obtain a position without pull and hold it for a month. They fall in love with each other and then discover each other's identity. The father and count appear, having traced her to the young man's apartments by means of a detective, but they can only make the most of it, as they are married. One feels inclined to wonder how it was the young man did not recognize the young woman, as apparently they belonged to the same set.

Khmara (Pathe, June 9).—An entertaining love story of Russia during the ninth century is presented upon this film, with the usual care and artistic effect this company is wont to put on such productions. The coloring and general management make altogether a picture of artistic merit and worth. Khmara is a Russian peasant girl, and at a fete of St. John she meets Rodiwoj, who immediately falls in love with her. Her father objects to him, however, because of his lack of wealth. A prince encamped in the neighborhood has been receiving tokens of good will from the peasants, and Rodiwoj solicits his aid. The prince gives him men and horses with which to kidnap the maid. The father follows, but is appeased with presents from the prince. It is well acted, the prince portraying, in accordance with the time, a gruff exterior with a heart beneath. Rodiwoj is a graceful youth, but somewhat fond of explanations.

The Love Story of a Great Actress (Gaumont, June 10).—A suggestive story from the viewpoint of the actor is played with the usual polish and grace of this company and exceptionally well mounted. It tells the story of an actress's farewell to the stage after her subsequent marriage to an eminent physician. Her eye-sight weakens from the constant reading of theatrical news, which her husband forbids her to continue. On the anniversary of their marriage he finds her inspecting her costumes. A quarrel ensues, resulting in a separation and her return to the stage. At a performance she is stricken blind, and her husband is summoned as physician. A reconciliation takes place, but it is not evident that she is healed. He reads with willingness the theatre news he had once rejected.

A Broken Life (Pathe, June 10).—This is a story of decided dramatic situation, and well brought out by the players, though its conclusion, both logical and convincing, leaves rather an unpleasant impression, which, however, teaches a lesson in human weakness that one cannot run away for adversity and gain the reward. The maid at the inn promises to marry Jim if he will dissuade her father from going to Alaska with him to seek gold. Just as he is striking gold she sends him a message to return; her father has died. His friends give him a collection of nuggets, which are taken from him by a highwayman on the plain. In his despair he does not return. Five years later he does so to find his sweetheart married to the man who robbed him. After a quarrel he leaves, the child of the man interceding for her father.

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BIOGRAPH FILMS

Trade Mark Trade Mark.

RELEASED JUNE 12, 1911

ENOCH ARDEN

An Adaptation of Lord Tennyson's Poem

(IN TWO PARTS)

PART ONE.

There is small need to describe this subject, as the poem of Lord Tennyson is so well known, so sufice it to say that this Biograph subject is an unusually faithful portrayal of that beautiful romance of Enoch Arden, Annie Lee and Philip Ray taken in scenes of rare beauty. This first part tells of the betrothal of Enoch and Annie, the despair of Enoch at his inability to cope with the demands of his increasing family obligations, and his sailing away to recoup his fortunes on a vessel bound for China. A storm is encountered, the vessel wrecked, and Enoch with two companions is washed upon a tropical island, where they are forced to stay. Annie all the while is ever hopeful of his return, while Philip, though an unsuccessful rival, shows a kindly interest in the little grief-stricken family.

Approximate length, 998 feet.

RELEASED JUNE 15, 1911

ENOCH ARDEN

An Adaptation of Lord Tennyson's Poem

(IN TWO PARTS)

PART TWO.

This is the second part of the subject, the first showing the marriage of Enoch and Annie, and his sailing off to recoup his fortunes. The vessel is wrecked, he with two companions is stranded on an isle where they are forced to remain. Meanwhile, Annie is ever hopeful of his return. This part begins several years later, and while Philip sues for the hand of Annie she refuses, still faithful to her hope of Enoch's return. Finally she accepts for the sake of her children, and when her new baby came—Philip's child—she is Philip's all-in-all. Meanwhile, a ship in quest of water puts in at the island, and Enoch, now alone, his comrades having died, is rescued. His homecoming is sad indeed, and he welcomes the death that keeps Annie in happy ignorance.

Approximate length, 999 feet.

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

The Changing of Silas Warner (Vitagraph, June 10).—This well-known novel has been most convincingly treated and lifted into the realm of actuality by the artistic and natural interpretation of the actors, all of whom seem in perfect sympathy with their characters. The actress playing the music teacher's capabilities in reflecting passing and varying moods is again apparent. Silas Warner demands that his son leave college at the close of the term, enter his office and marry the girl of his choice. The son, however, has promised to marry a poor music teacher. Silas visits the girl to cause an annulment, but is met by the son, who he disinherits. When the two, now married, learn of their father's business ruin they visit him and find in him a changed man. Reverses have aroused his human sympathies. The performance is altogether impressive, the last scene fittingly emphasizing the whole with its direct and natural appeal.

Love of Summer Morn (Kalem, June 9).—The idea at the base of this story is not new—the self-sacrifice of an Indian girl who found herself snubbed as the wife of a white officer and went back to her tribe and suicide, but it is presented in a new way, at times quite poetical, and at other times showing a lack of any fine sense of the probabilities. This defect is most pronounced in the last scene, where we see the officer sitting down to lunch with his white wife immediately after having seen the dead body of the Indian girl carried by. It seems inconceivable that one who had loved so strongly that he braved the sneers of the women at the army post when he first took his Indian bride among them, and who only married the white girl after he had been deceived into believing that his Indian wife had died on her return to her tribe, would have recovered his self-possession so easily after finding that the Indian girl was alive and had drowned herself on seeing him married again. A touch of sentiment might have been introduced here if he had been allowed to mourn the death of the first wife, with the tender sympathy of the second. The love scenes between the officer and the Indian girl, the cold reception at the army post, the return of the girl to her Indian home, and the later meeting of the two were finely handled and acted.

Forgiven Death (Essanay, June 10).—Robert Edeson's The Outpost seems to be herein made into picture, with the Indians taking the place of the Spanish soldiers. It is a very commendable production, both in acting and general management, the manœuvres of the Indians being especially noteworthy. Both pals love the same girl, and one is secretly married to her, after which they both set out on a prospecting tour. One always insists on going for the mail, and thus receives the other's letters from his wife. Not knowing they are married, he hides them in his jealousy. Returning on one of these occasions, he is followed by Indians and their shack attacked. The wronged one is shot and in a dramatic scene the other gives his wife's letters to his dying friend. Then, meeting death himself, the two clasp hands in forgiveness. The minister's wife or housekeeper was impolite enough to sit during the marriage ceremony.

LICENSED FILM RELEASES

	Feet.
June 12, 1911.	
(Bio.) Enoch Arden (Part I.). Drama.	998
(Pathe) The Power and the Glory...	764
(Pathe) Hawkins and His Dogs. Vaude.	203
(Selig) Ten Nights in a Bar-room. (Part I.). Drama.....	1000
(Lubin) The Cook. Com.....	600
(Lubin) Athletic Carnival. Educ.....	400
June 13, 1911.	
(Vita.) The Trapper's Daughter. Drama.	1000
(Edison) Her Brother's Photograph..	1000
(S. & A.) World's Most Daring Divers.	1000
(Selig) Ten Nights in a Bar-room. (Part II.) Drama.....	1000
(Gau.) Jimmie, the Insurance Agent..	640
(Gau.) City of Florence, Italy. Travel	360
June 14, 1911.	
(Edison) Heroes Three. Com.....	500
(Edison) Mistakes Will Happen. Com.	500
(Pathe) There's a Woman in Town..	564
(Pathe) A Hippopotamus Hunt. Educ.	423
(Kalem) Money in the Bank. Com....	690
(Eclipse) Sir John Falstaff. Drama..	1000
June 15, 1911.	
(Bio.) Enoch Arden. (Part II.) Drama	999
(Selig) The Novice. Drama.....	1000
(Lubin) Duke De Ribbon Counter....	1000
(Melies) When the Tables Turned. Drama	1000
June 16, 1911.	
(Pathe) Faust. Drama.....	1650
(Vita.) Proving His Love. Drama....	1000
(Edison) Van Bibber's Experiment. Drama	1000
(Kalem) The Railroad Raiders of '62.	1000
June 17, 1911.	
(Pathe) The Society Girl and the Gypsy. Drama.....	1000
(S. & A.) The Tribe's Penalty. Drama.	1000
(Vita.) Teaching McFadden to Waltz.	1000
(Gau.) The King's Daughter. Drama.	1000
June 19, 1911.	
(Bio.) The Delayed Proposal. Com...	511
(Bio.) Bearded Youth. Com.....	484
(Pathe) Off the Cliff. Drama.....	371
(Pathe) Max Comes Home. Com....	456
(Selig) The Mission Worker. Drama.	1000
(Lubin) The Indian's Sacrifice. Drama.	1000
June 20, 1911.	
(Vita.) The Stumbling Block. Com...	993
(Edison) A Thoroughbred. Drama...	1000
(S. & A.) She Got the Money. Com...	580
(S. & A.) The Cat Came Back. Com..	400
(Selig) Range Pals. Drama.....	1000
(Gau.) His Leap for Liberty. Drama.	648
(Gau.) Jiggers Buys a Watch Dog. Com.	337
June 21, 1911.	
(Edison) A Cure for Dyspepsia. Com.	750
(Edison) A Comedy of Understanding. Com.	250
(Pathe) For the Squaw. Drama.....	1000
(Kalem) Mexican Rose Garden. Drama.	1010
(Eclipse) Avenged. Drama.....	1000
June 22, 1911.	
(Bio.) The Primal Call. Drama.....	997
(Selig) Told in the Sierras. Drama..	1000
(Lubin) Higginses vs. Judsons. Drama.	1000
(Melies) The Kiss of Mary Jane. Drama	1000
June 23, 1911.	
(Pathe) Volendam, Holland. Scenic..	300
(Pathe) Tabarin's Wife. Drama.....	676
(Vita.) The Sleep Walker. Drama....	1000
(Edison) His Misjudgment. Drama..	1000
(Kalem) Lean Wolf's End. Drama...	960
June 24, 1911.	
(Pathe) Old Indian Days. Drama....	1000
(S. & A.) (Not reported).....	...
(Vita.) Barriers Burned Away. Drama.	485
(Vita.) Two Overcoats. Com.....	510
(Gau.) The Ransom. Drama.....	980

INDEPENDENT FILM RELEASES.

	Feet.
June 12, 1911.	
(Amer.) The Witch of the Range.....	...
(Imp.) Behind the Stockade. Drama..	1000
(Eclair) Cæsar's Birotteau. Drama...	...
(Yankee) Thou Shalt Pay.....	...
(Champion) Longstreet at Seven Pines.	950
June 13, 1911.	
(Bison) A Squaw's Retribution. Drama	...
(Powers) Smith's Marmalade. Com..	...
(Thanhouser) Little Old New York. Drama.....	...
June 14, 1911.	
(Reliance) All Alone. Drama.....	...
(Ambrosio) Evolution in Womankind. Drama.....	...
(Ambrosio) Review of Turin Exhibition.	...
(Champion) His Last Crooked Deal...	...
(Nestor) The Sheriff's Mistake.....	...
(Nestor) The Plan That Failed. Com.	...
(Solax) The Bad Egg.....	...
June 15, 1911.	
(Amer.) Law and Order on Bar L....	...
(Amer.) The Cowboy's Ruse.....	...
(Itala) The Right of Age. Drama.....	...
(Imp.) The Piece of String. Drama..	1000
(Rex) The Twins.....	...
June 16, 1911.	
(Bison) The Desert's Lure. Drama..	...
(Lux) Bill Loses His Mother-in-Law. Com.....	409
(Lux) He Went for a Rest. Com....	442
(Thanhouser) Flames and Fortune. Drama.....	...
(Yankee) The New Congressman. Drama.....	...
(Solax) A Daughter of the Navajos...	...
June 17, 1911.	
(Great Northern) Hotel Thieves.....	...
(Itala) Foolshead, Somnambulist. Com.	...
(Itala) Physician's Monkey. Com....	...
(Powers) The Haunted Island. Drama	...
(Reliance) A Pair of Pants.....	...

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LUBIN FILMS

THE INDIAN'S SACRIFICE
Released Monday, June 19

A drama picturing the loneliness of "Elk," an educated Indian disowned by his tribe, his silent love for the daughter of a ranchman, and how he gives up his life to save hers when she is lost in the alkali desert. Faithfully portrayed. Length, about 1,000 feet

HIGGINSES vs. JUDSONS
Released Thursday, June 22

Old man Higgins and old man Judson quarreled over the boundary line between their farms and swore to shoot each other on sight. Higgins's daughter Bess was secretly engaged to Judson's son John. And Judson's daughter Freda was secretly engaged to Higgins's son Walter. The young folks didn't want their fathers and prospective fathers-in-law murdered. In a novel way they brought about a reconciliation between the two old fighters. And then the wedding bells chimed for the two young couples. Length, about 1,000 feet.

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MELIES RELEASES

June 15, 1911
WHEN THE TABLES TURNED
A popular actress was jokingly kidnapped by cowboys. Using her dramatic powers in pretending to go mad, she "turns the tables" and puts one over on the boys.
Length about 1000 feet

June 22, 1911
THE KISS OF MARY JANE
The story of a horse thief who was reformed and saved from death by the kiss of a good woman.
Length about 1000 feet

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Theatres and exhibitors have been insured against liability in connection with the King's coronation film, of which practically all the State rights are disposed of. On Wednesday, June 7, this company made a film of the parade of the White Wings in black and white. Exhibited that evening in the New York Hippodrome, the results were said to show up surprisingly well, though it had rained during the process of taking.

Reviews of Independent Films

Impudence Punished (Eclaire, June 5).—The introduction of this comedy is not quite as clear as might be in the relation of its characters and the plot. The story is evidently something like this. At a hunting party a fellow decides to make an appointment with a lady. This woman has a sweetheart or husband who tells her of the fellow's intention. She consents to the meeting, but when the hour arrives the fellow finds the kitchen maid, and his friends come forth to give him the laugh. If it had been more clearly told it might have passed as a good comedy or farce.

Tommy at the Dentist's (Eclaire, June 5).—This is only the farcical endeavors of a person afflicted with the toothache to relieve himself of the stubborn and offensive molar. After various methods, it is knocked out by a pugilist. The idea is old, having been done in various ways several times.

Service Under Johnson and Lee (Champion, June 5).—This film would not seem to compare with the general standard of present day productions for several reasons, among which may be mentioned the following: There is a glaring difference between the studio scenes and the outside—in fact, they represent different seasons of the year. The actors give a fairly smooth performance, but are mechanical and fail to bring out the underlying thought. The woman who played the little girl was a woman and made no attempt to be a little girl. While her father was at war her mother died. She sent him a letter, which he was not seen to receive or even read, and he obtained leave from General Lee to go home. He was captured by Union soldiers, but got away by choking the sentinel. He was followed and retaken, but the little girl's story caused his release. Some of the fighting scenes were well managed and some were not. The capturing of the station was effective, but hardly belonged to the story.

The Grind (Imp., June 5).—The principal part in this comedy is very creditably played by Owen Moore, and shows how the mental grind developed the other part of his nature and overcame the superior youths in the room above. He was an exceptional grind. When he requested more quiet from the fellows above, they made a fool of him and kicked him downstairs; but when he took lessons of a boxing master and had developed brawn equal to his brain, he appeared in their room and turned the tables. There are a number of laughs. The boxing lesson is an amusing scene, but doubtless the last scene might have produced more general laughter had the boys been less easily subdued.

The Great Chicago Stock Yards Fire (Imp., June 5).—This is a remarkably impressive picture and gives a very complete and comprehensive view of a great fire that carries all before it. The fire lights and flames are realistically represented.

The Elopements on L. L. Ranch (American, June 5).—A father and son vow never to marry, but that was before the widow and her daughter moved into the neighborhood. The daughter met the son on the plains and asked him to fix the girdle on her horse. It resulted in their deciding to elope. The mother called on the father and that, too, resulted in an elopement. Both parties met at the parson's. It is thought that the farce jumps at its conclusions too quickly. For instance, the girl does the unmaidenly thing of forcing herself upon the youth. Would not more scenes of an amusing nature leading to this have caused a greater laugh? Likewise in the scene where the father is obliged to help the widow up to the horse on a step ladder, would there not have been a greater laugh had the woman appeared clumsy and timid before? Farce needs careful development, as well as any other class of stories.

The Sage-Brush Phrenologist (American, June 5).—Professor Feelum happens along upon a happy Western family and proceeds to feel their bumps. The father he declares should have been a great orator, his wife a dancer, the son a musician, and the daughter a singer. The father orates to the horses and causes them to retire in fright. The wife dances in private, and the son and daughter likewise pursue what they should have pursued, according to the professor. A cow puncher wakes them up by his ridicule. They seek the professor and cover him with bumps. Then in trying to find out who among them was most to blame they cover themselves with bumps. As may be seen, the farce is of an extravagant nature that appears best suited to the French or Italians.

His Lordship's Hunting Trip (Bison, June 6).—When the Englishman arrived at the ranch the ranchman who invited him to go bear hunting brought out a bear skin. Then the young chap who found the visitor making love to the ranchman's daughter put on the skin, and the Englishman was taken bear hunting. The young fellow as the bear chased him up a fallen tree and abused him generally. The Englishman rather had the spectators' sympathy, especially when once or twice he put up quite a good fight. If he had been a mean chap who had been up to some dirty trick one might have enjoyed his trouble, but, as it was, his harmless and helpless condition was in his favor.

Bridget, the Flirt (Solax, June 7).—This is really a funny slapstick farce, although it lacks close connection in plot, appearing to be two chapters of one story. Bridget, played by a man, has a lover, Hans, the barber, who loses his job because he pays more attention to his ladylove than to the victim in the chair. In the kitchen where Bridget is employed as cook he becomes excessively jealous of the iceman, this scene being the best of the film. Later Bridget dresses up to act as chaperon for the daughter of her mistress, and Bridget flirts with the daughter's lover, causing Hans to create a rumpus for which he is sent home in disgrace by Bridget. He then pretends suicide and Bridget comes to mourn at his bedside. The acting brought out the value of the comedy points, some of them old, with excellent effect.

The Minute and the Maid (Reliance, June 7).—There is interest and appeal in this film story, which is especially well acted and managed, except that Miss Leonard and some others in the cast display that old fault of coming down front and telling their thoughts to the camera, thus betraying for the moment that it is all "stage acting." A young artist employs for a model an Italian girl whom he finds on the street grinding an organ. She learns to love the artist, and he aids her with books to educate herself. Later when his society sweetheart goes back on him and he goes home to his studio to kill himself he finds better use for his revolver in protecting his pretty model from her brutal, drunken father, who has pursued her to the studio in a rage because he had found her wasting her time over her studies. After that, to protect her through life, the artist marries her and is made happy.

The Human Tiger (Ambrosio, June 7).—This is a morbid, unpleasant drama, played in a particularly disagreeable manner and with no apparent excuse for presenting the story of crimes except for the sake of the crime itself. The tigress (not tiger) sees her old lover about to marry another woman, and she prevents it by setting fire to the house and burning up her rival. Then a year later she captures the man, marries him and goes with him to the dead woman's grave to put flowers on it. The direct application of the term tiger appears to come from the exaggerated manner in which the actress at times stretches out her neck and stares into the camera. It evoked laughter in some instances, which rather relieved the depressing effect of the story.

Two Good Friends (Ambrosio, June 7).—With every desire to avoid being captious, it would still seem to be a duty to call attention to the undesirable character of this film—a fit companion of the subject reviewed above, both on the same reel. It shows a young dog and a parrot in a pit. The intended inference is that they are friends and merely at play, which may be true, but the helpless efforts of the bird to escape the pulling, pawing and biting of the pup makes it appear to the spectators as anything but pleasing for the poor victim, and elicits expressions of sympathy from timid persons. At the end a scene is shown with the bird and dog in amity, but it would appear that the scene was photographed prior to the scrap.

The Stepmother (Thanhouser, June 6).—It would seem as if two scenario writers had been inspired with a very similar idea, as the picture reminds one of a recent Vitagraph release, The Winning of the Stepchildren. However, the development is not the same, and a very entertaining drama, well acted and put on, is the result. He decides to marry his stenographer, and when his two children learned of it they left home. The oldest girl attempted to earn her livelihood from painting. The father had them traced by a detective, but his fiancée decided to win them over by other means. She hired the room opposite and gained their affection and promised to intercede on their behalf with the father. She took them to him and in the last scene, at the home, exceptionally well played, he consented with protest to marry her in place of the supposed other woman.

The Black Heart (Powers, June 6).—It is the acting and directing of this picture, together with the general unfolding of the story, that makes this picture an altogether absorbing and interesting drama. While every role is played with due regard for character and situation, the manner in which the Indian woman was played seems to stand out of itself; her suppressed longing for the child and her development of the character in the later scenes is both consistent and impressive. She marries a man of brutal inclinations in spite of the desire of her other lover. A child is born with the birthmark of a black heart on her arm. The wife accidentally shoots herself in attempting to take a revolver from her husband as he was threatening her life. Her former lover finds her dying and at her request takes away her child. The husband sees this and makes it so appear that the man has stolen the child and murdered his wife. The man is aided by an Indian woman, who, because of a desire for a child, follows him into a new land. Sixteen years after this the father appears prospecting and tries to make trouble. The Indian woman takes the matter into her own hands and stabs him. Believing that he is to die, he confesses. One might wish for greater reality in the set where the lily is planted: it mars the rest.

Back to the Soil (Imp., June 8).—A well played story that certainly gets into the atmosphere of rural farm life is

(Continued on page 20.)

Letters to "The Spectator"

It Was Mr. Francis Beckmann.

NEW YORK CITY, June 1, 1911.

To The Spectator:

SIR.—In your reply to my letter of recent date you advised me that when I saw "a good thing" to pass it along to others, so here goes: "The good thing" I have reference to is the Kalem film, entitled Slim Jim's Last Chance, and the acting of Carlyle Blackwell as Slim Jim. This kind of a part is usually played as a heavy, but Mr. Blackwell plays it for genuine comedy. I succeeded in getting half-dozen more new "Mirrorites," and shall not stop now, but keep on with the good work. By the way, Francis J. is right and not Miss. How very observing some readers are. I didn't think the error would be noticed. Again wishing THE MIRROR and The Spectator all the luck in the world. (MR.) FRANCIS J. BECKMANN.
37 Wall Street.

"Chicot" to the Rescue.

NEW YORK, May 31, 1911.

DEAR "SPEC."—Here's the answer to the telegraph inquiry in the current letters. The telegraph key makes two clicks to either dot or dash, the first when the key is depressed and the circuit closed, and again when the current is cut off by raising the key when the magnet releases the armature and the latter clicks back against the restraining bar. The interval between the two clicks determines whether a dot or dash has been made. This, of course, is merely relative since speed varies, but the proportion is the same. An a (dot and dash) would sound this way · — — —. An m (two dashes) — —. In sending without a key it is necessary to make two clicks for each dot or dash, but the result is the same as though done with a key if the sounds are properly timed. You'll probably get this from a lot of others, but they may use more words, and I'm trying to give it in short form—like a scenario. Te-hee! !
CHICOT.

Good for "Chicot." Notwithstanding his covert joke about the short form scenario, he has rendered a great service by briefly describing this telegraph business and saving The Spectator the difficult job of cutting down another contributor's lengthy explanation along the same line. So it appears that brevity does count after all. However there is another writer who doesn't see it with "Chicot."

Another Reply on Telegraphing.

NEW YORK CITY, May 31, 1911.

To The Spectator:

SIR.—"Phil M." is quite right about telegraphing by tapping the walls being impossible without the back stroke. It is as impossible as a locomotive starting with one cylinder out of commission. There must be "reaction" for both dots and dashes when communicating with the Morse code, or the reading of a message would be rendered unintelligible.

Mr. Spectator, why don't you give your readers a line on where you review the newly released films? I'm a "first-run" bug, and have been searching all around town for the house that shows the pictures the day they are released.
HARRY STENBERSON.
110 East 127th Street.

It appears from your letter head that you are connected with a telegraph company in some capacity, and therefore your statement regarding the possibility of telegraphing by tapping on a wall is in the nature of expert testimony. And yet would it not be possible, as "Chicot" explains, to get the effect of the "back stroke" by timing the taps properly? You can see twenty-four reels of licensed pictures within a week of issue at any Keith and Proctor house, Harlem Opera House and Union Square divide the first runs. But go early, 11 A. M., if you don't want to sit through hours and hours of vaudeville.—THE SPECTATOR.

Classifying the "Trade" Papers.

CHICAGO, May 31, 1911.

To The Spectator:

SIR.—I notice that *The Film Index* in its issue of June 3, says: "It took several weeks to induce Spectator to classify *The Film Index*, which he declared not to be a trade paper." Might I inquire when it was that you classified *The Film Index?* If I read you correctly you dodged the question, by calling *The Index* "a jiggumbob," which I find by consulting my *Century Dictionary* is defined as "something, strange, peculiar, unknown." You also called *The Moving Picture World* a "thingumbob" and *The Moving Picture News* a "kickumbob," both of which words appear to be synonymous with "jiggumbob," meaning, as further defined, a "what's-its-name," or "an indefinite name for any person or thing which a speaker is at a loss, or is too indifferent to designate more precisely." Another question I want to ask is this: Why didn't you call them all "thingumbobs" or "kickumbobs," and have done with it?
CURIOSITY.

"Curiosity's" conclusions are correct so far as his information goes, but it is evident that he did not consult enough authorities. If he had searched *Webster's New International Dictionary* (1910), page 1185, he would have found that "kickumbob" is defined as "a thingumbob that kicks." A "thingumbob" being "a what's-its-name," we thus arrive at the classification of *The Moving Picture News* as "a what's-its-name that kicks." Could any designation be more appropriate? Having given the *News* a name of its own it was only fair that the *Index* and the *World* should be treated with equal courtesy.—THE SPECTATOR.

Can't Stop This "Booster."

NORFOLK, VA., June 3, 1911.

To The Spectator:

SIR.—I thank you for publishing my letter signed "An Admirer, Norfolk, Va." and I assure you that I am still "boosting" THE DRAMATIC MIRROR, even in the hospital, where I shall be for the next ten weeks: the result of a serious accident. Would you kindly inform me which companies are accepting scenarios, also the addresses of same, as I am depending only through the sources of THE MIRROR for my information?

I notice where you say Florence Lawrence was formerly with the Vitagraph: may I beg to differ, she was with another company as was Arthur V. Johnson, the leading man, playing now with her in Lubin's. AN ADMIRER.

Dictated to A. H. (Nurse), St. Vincent's Hospital, Room 313.

Here is a faithful friend, for sure. Wild horses or automobile juggernauts can't stop her "boosting" THE MIRROR. In a hospital for ten weeks more and so badly off that she has to dictate her letter to a kindly nurse, she will doubtless be glad to receive words of cheer and good fellowship from other "Mirrorites," all of whom, with The Spectator, must certainly wish her successful recovery from her affliction. It would be an act of "sunshine." Practically all American companies buy scenarios, and if the addresses cannot be obtained from THE MIRROR columns, if "An Admirer" will send her mail care of THE MIRROR it will be forwarded. The correction of The Spectator regarding Miss Lawrence is in error. Miss Lawrence's first motion picture experience was with the Vitagraph.
THE SPECTATOR.

Another Telegraph Reply.

BLOOMINGTON, ILL., June 2, 1911.

To The Spectator:

SIR.—I take pleasure in responding to your C. Q. D. in regard to the query put forth by Phil M., as to whether or not Morse characters, sent without a back stroke, can be read. There is a method of holding a pencil, knife or similar object, so that, with a flat surface to operate upon, very good Morse, back stroke and all, can be sent. Any schoolboy, with five fingers per hand, and a little imagination, can figure out how to do it.

And say, Mr. Spectator, get after the producers who supply Springfield rifles to Canadian trappers. They use Winchesters up there, not being actuated by the same motives of economy which prevail among some property men.
R. GUTHRIE KELLY.

This is drawing it a little fine to expect the difference between Springfields and Winchesters to be noted in Canadian subjects. However, this letter will be notice to the manufacturer that there is at least one Spectator who demands correctness in this detail
THE SPECTATOR.

A Biograph Admirer.

WEST PHILADELPHIA, June 5, 1911.

To The Spectator:

SIR.—I have seen A Tragedy of Romany, and wish to say that in my opinion the Biograph Company have got moving pictures about down to perfection.

About how much per foot does the film with which to take motion pictures cost, and is it for sale by any of the Licensed or Independent companies?
CHARLES G. MARDT.
4209 Chestnut Street, Philadelphia, Pa.

Raw film costs from three and a half to four and a half cents per foot wholesale. Write to the Kodak Company, Rochester, N. Y., and you can learn whether you can get it or not. THE SPECTATOR.

Boost for Vitagraph Players.

TEMPLE, TEX., June 6, 1911.

To The Spectator:

SIR.—Manager Frank Lucas, of Majestic Theatre, ran a slide last week, which read: "Tomorrow, Tales of Two Cities Vitagraph film featuring Miss Florence E. Turner and Maurice Costello, the *TWO* Stars of motion picture fame."
P. H. McG.

Who's Who and What's What.

R. C., Beach Bluff, Mass.: Jack Manley in The Still Alarm (Selig) was played by Bob Leonard. The name of the boy in the Gaumont pictures is not obtainable at present. Gaumont films are made in Paris. Neither portrait has appeared in THE MIRROR.

F. H. W., Washington, D. C.: Taming a Tyrant is an Essanay and the sailor was played by Curtis Cooksey.

A. M. Steadman, Seattle, Wash.: The American engineer in Back to the Primitive (Selig) was played by Charles Clary. Adrienne Kroell is no longer with the American. She is in the Selig Stock.

M. D., Indianapolis, Ind.: The leading lady in The Iron Master (Edison) was Laura Sawyer. Her portrait appeared in THE MIRROR some months ago, but another one may soon be due.

Elizabeth Welsh, Oklahoma City, Okla.: Miss Joyce's portrait has been printed in THE MIRROR, but another is due next week. The others you name have not yet appeared, but may.

A. T. Campbell, Washington, D. C.: Edison address is Orange, N. J., or Bedford Park, Bronx, New York city; Kalem Company, — West Twenty-third Street, New York city; Pathe, Freres, 43 West Twenty-fifth Street, New York; Reliance, No. 1 Union Square, New York; Imp., ——— New York; Powers, ———; Nestor, ——— New York. So many film companies bunch in New York because this is the greatest city in the world, and players for the films can be secured here more readily than in any other place.

M. H., Boston, Mass.: Don't know whether Robert Dempster has gone into pictures or not. Perhaps he will see this and supply the information.

Thacher B. Wilbur, Willimantic, Conn.: Yes and no to your question about too many cowboy and Indian pictures. There are too many bad ones and not enough good ones. Eva Prout played the orphan girl in The Drudge and the younger sister in Lure of the City (Essanay).

Mrs. Lynch, Baltimore, Md.: When Miss Leonard sailed for Europe she said that she was not under contract with anybody. No, there is hardly a chance in the world that she will return to the Reliance, for two reasons, and you can guess both of them.

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